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Elmore

Educational Story Plays

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# EDUCATIONAL STORY PLAYS AND SCHOOLROOM GAMES

*By*

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BERNICE OEHLER

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## FOREWORD

The authors have made a special effort to use only such material in these story plays and games as is really educational, for it is the desire to link up schoolroom subjects with physical education and to show the very close relationship between them, as well as their interdependence.

It is felt that most story plays fail very signally and seem insipid not only to the teacher but to the pupils, because the subjects chosen are so worthless. Therefore, it is with that idea in mind that these story plays have been written; poems which have intrinsic merit, familiar nursery rhymes, stories that occur in school readers, mythological tales and historical or geographical subjects have been selected as worthy of dramatization. It is the authors' desire to have the children learn worth-while educational material while they are having their exercise, and not to waste their time with stories that have no merit in themselves.

In the same way, schoolroom subjects have been chosen for many of the games, to act as a supplement to class work. They also furnish an interesting means of reviewing the various subjects, and of stimulating the minds of pupils through combining physical and mental activity. These games are to be played during the physical education period, and since so many schools have inadequate facilities for this type of work, the authors have tried to show the possibilities for exercise in the schoolroom. Where physical education is not a definite part of the school program, it is hoped that these games may be incorporated into the regular classroom work.

January 1926

THE AUTHORS.

## ACKNOWLEDGMENT

The authors wish to acknowledge the contributions to this book made by students who have majored in Physical Education at the University of Wisconsin or who have studied at the University during the summer sessions. Many of the ideas were original with them, and these story plays and games as herein written have been tried by them in their practice teaching in the schools and have been found workable. Grateful acknowledgment is made to all the students whose help has made this publication possible.

## THE PURPOSE AND TEACHING OF EDUCATIONAL STORY PLAYS

### The Purpose of Educational Story Plays:

The story play is recommended for use particularly in the first grade and to some extent in the second to take the place of a regular gymnastic lesson, and to teach concerted action and rhythm through dramatization. At the age of six and seven, children always love to imitate. Through story plays this desire is given expression and the element of interest is thus maintained during the physical activity. The story plays based on Greek mythology and also the Rhine Gold series are possibly somewhat advanced for the first grade, but second grade children seem to enjoy them very much.

### The Explanation of Story Play Action:

The left-hand column describes the action as suggested in the story. The right-hand column names the corresponding gymnastic movement or position.

### Suggestions on the Teaching of Educational Story Plays:

The success of story plays depends very largely on the manner in which they are presented by the teacher. The atmosphere of the story must be very vividly portrayed and the dramatic element must be definitely maintained.

### Method of Presentation:

1. When the story play is based on a *poem*, this should be recited by the class if it is a familiar one, or if not, the teacher should read it to them to familiarize them with the subject.

Then it is taken verse by verse or line by line, suiting the action to the words, the teacher constantly asking for suggestions on the

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part of the children and interpolating various remarks in order to make the atmosphere more real.

2. When the story play is based on a *longer prose narrative*, it is not advisable to tell the entire story at first, but to give it in small portions, interspersing the action with the story constantly, and as above, calling for suggestions from the children to increase the interest.

3. When the *subject* is one with which the children are *entirely unfamiliar*, as for example Greek mythology, the teacher will have to give a more detailed explanation at first before the action is started, in order to make the subject clear.

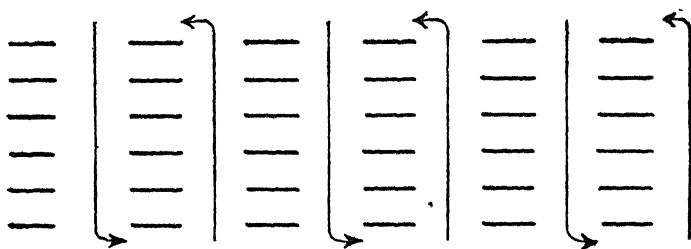
4. In the case of story plays based on *trips to foreign lands* or unknown places, again the teacher will have to add a good deal of local color by giving geographical details and other bits of information.

### Position of Class:

When story plays are taught in the schoolroom, the following formations may be used:

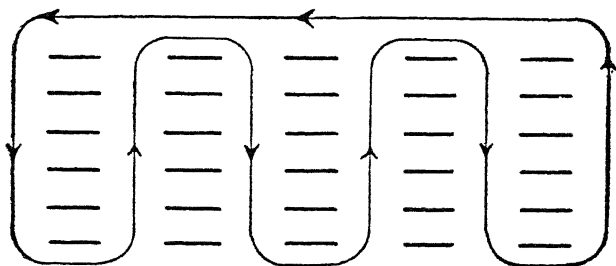
#### i. Standing in the Aisles:

a. When running or skipping activities occur, have every other row face the back of the room, then each two rows run around one row of desks.



b. For longer runs, the so-called "Zig zag" formation is by far the most efficient use of limited schoolroom space and while it is somewhat complicated for the lower grades, it is not at all impossible to use it satisfactorily. In this formation, every other row faces the rear, and all start marching at once. The first row comes forward *across* the front of the room and down the inside or outside aisle of the last row, then up and down the other aisles until back in place. The other rows start up and down the aisles

and follow the lead of the first row across the front of the room. Whether the leader of the first row leads down the inside or outside aisle of the last row depends upon the number of rows and the important point is that *the first row must go down the inside aisle of the last row if there is an even number of rows, and down the outside aisle if there is an odd number of rows.* If this rule is followed, there is no confusion. The accompanying diagram shows the formation with an odd number of rows:



## 2. Circle Formation:

Sometimes when the room is not too crowded, it is possible to teach the entire story play in circle formation. The quickest way to form a circle is described in the introduction to schoolroom games, page 74. This formation is always preferable when the story play is taught in the gymnasium or on the playground.

## Rhythm Training:

One of the chief values of story plays is that they teach concerted action and the fundamentals of rhythm. Therefore, whenever it is possible, it is advisable to have the children perform the actions in unison. The teacher performs the exercises with them, thereby setting the rhythm, occasionally saying some such words as "up," "down," "now," "together," etc. This not only teaches rhythm, but avoids confusion and colliding.

## Right and Left:

Whenever it is at all consistent with the action, have it performed first on the right, then on the left side, to avoid an asymmetrical development.



## INTRODUCTION

The idea of motivating a series of valuable physical exercises by means of the story play is a clever and charming one. The pedagogic values are easily comprehended when one but considers the degree of freedom which is given for the expression of the individuality of the child and the fact that the movements are made in response to a stimulated imagination.

The imagination, which, alas, is but too infrequently appealed to in educational practice, is the source from which the creative impulse springs, and therefore, it is of supreme importance in the education of the child.

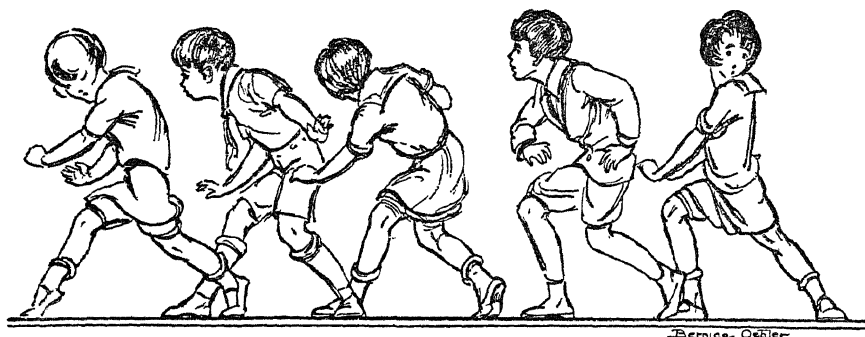
As for the material itself in the book, both as to content and form of presentation, there is little to be desired. That the plan will work, the writer of these lines can attest because he has seen much of the material successfully presented,—sometimes under the most adverse circumstances.

The authors of the book have made it doubly valuable by the inclusion of a large number of excellent schoolroom games. The introduction of occasional periods devoted to the playing of these games will not only relieve the school day of some of its tedium and add to the joyousness of childhood, but they will also contribute much to the physical development of the child and, moreover, give something of the greatest value to the socialized school in the way of a finer esprit de corps and a greater group feeling.

This little volume is a real contribution to the teaching of children and will be welcomed by teachers who recognize the importance of developing the power of self-expression and the social impulses of the child.

EDGAR B. GORDON,  
Professor of Music and  
Development, Extension Division  
University of Wisconsin  
Chief of Bureau of Community

## **EDUCATIONAL STORY PLAYS**

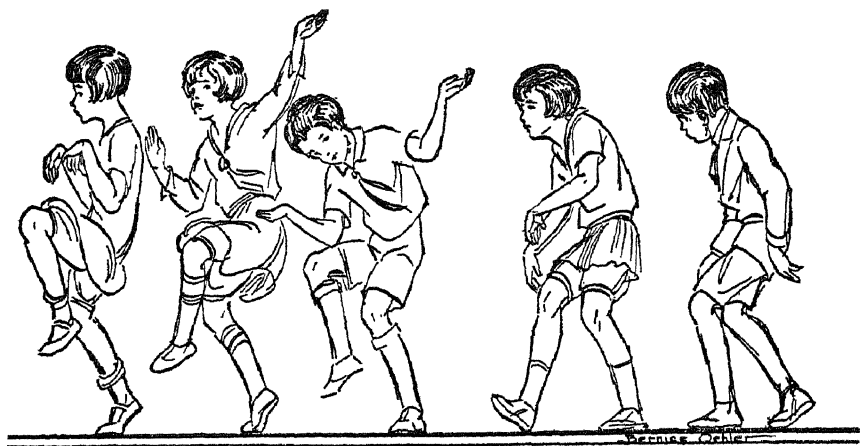


### THE ELEPHANT'S CHILD \*

1. The elephant's child had a "sati-able" curiosity for which he was always being spanked, but when he asked what the crocodile had for dinner and was spanked for asking, he decided to run away and find out.
2. On the way he picked bananas (little red ones).
3. He also picked melons (the green-crackly kind).
4. He reached the bank of the river where the Bi-colored Python-Rock Snake told him where to find the crocodile. The elephant's child was a little afraid and cautious.
5. The crocodile answered the elephant's child's question by saying, "I'll begin on you," and he took hold of the elephant's child's fat nose (for he did not have a trunk at first) and pulled while the elephant's child tried to get away.
1. Running around circle.
2. "Stretching tall" with arm raising sideways upward, alternately right and left.
3. Stooping, touching the floor.
4. Tiptoe walking (looking for the crocodile).
5. Forward bending of trunk, returning to erect position slowly and with resistance, holding the head up, chin in. Repeat several times.

From Kipling's "Just So Stories."

- |  |                                       |
|--|---------------------------------------|
| 6. His nose, which was now a trunk, hurt so that he jumped around.   | 6. Jumping from side to side on toes. |
| 7. He discovered his trunk was useful in picking things and in spanking his little brothers, so he ran home to tell the others about it. | 7. Running around circle.             |
| 8. He was breathless after running.  | 8. Deep breathing.                    |



## GRAND TUSK AND NIMBLE \*

### A Fable From India

1. Grand Tusk, the elephant and Nimble, the monkey, met one day while out walking.
  2. Grand Tusk said proudly: "Behold me! See how big and strong I am!"
  3. Nimble answered: "Behold me! See how quick and clever I am!"
  4. Then they began to quarrel as to whether it was better to be quick and clever or to be big and strong, and decided to go to the Dark Sage, a wise old owl, and ask him to settle the matter. He answered by sending them across the river to gather mangoes.
  5. When they reached the stream Nimble was afraid and said,
1. Slow ambling, heavy walking for half the class, light hopping for the rest.
  2. "Stretching tall" and twisting head from side to side.
  3. Running in place.
  4. Same action as (1).
  5. (a) Climbing on elephant's back—alternate knee up-

"Let us go back." But Grand Tusk laughed and said, "Didn't I tell you it was better to be big and strong? I can swim the river and carry you, too."

6. When they reached the mango tree, they found it was very tall. Grand Tusk tried to reach the mangoes with his trunk.
7. He could not reach them, however, and finally said, "We shall have to go back without any." But Nimble said, "Didn't I tell you it was better to be quick and clever? I can easily climb the tree."
8. Nimble sprang up the tree and soon threw down enough mangoes to fill a large basket.
9. Grand Tusk picked them up
10. They returned to the Dark Sage.
11. The Dark Sage said, "Who crossed the river?" "I did," said Grand Tusk proudly. "Who gathered the fruit?" "I did," answered Nimble. "Then," said the wise old owl, "don't you see that sometimes it is better to be big and strong, and sometimes better to be quick and clever? Each thing in its place is best."

ward bending with opposite arm raising forward upward.

- (b) Wading the river—slow side bending of trunk alternately left and right.

6. Clapping hands, swinging arms up high, alternately left and right.
7. Climbing as in (5).
8. Reaching, followed by throwing, alternately right and left.
9. Forward downward bending of trunk.
10. Same as (1).

LITTLE PEACHLING  
"A Japanese Fairy Tale" \*

PART I

1. Once upon a time in Old Japan, there lived a poor old woman who had no children, and who wished very much to have a little boy. One day as she was washing clothes in a brook, she saw something come floating toward her.
2. She looked and saw a peach—a larger peach than she had ever seen in her life. "I shall take this peach home for dinner," she said, and pulled it out of the water with a long pole.
3. No sooner did she have the peach ashore than—pop—it opened up, and in it lay the most beautiful little boy one could ever imagine.
4. The old woman was so happy she forgot all about eating the peach, took up the little boy, carried him home, and cared for him.
5. The old woman called him "Little Peachling" because she had found him in a peach.
1. Forward downward bending of trunk, touching floor, and trunk raising with arm raising forward upward (as though dipping clothes in water and raising them up to see if they are clean).
2. Raking movement, first right and then left.
3. Sitting on heels, head down, and hands clasped around knees. On signal all "popping" up, arms flung sideways.
4. Tiptoe marching softly around circle, with arms held as though carrying baby.
5. (a) Stopping, alternately twisting left and right (to gather the millet).

\* From Griff's "Peach Prince and the Treasure Island." Barbyte.

When he grew up, she told him about the wicked Ogres who lived in a magic castle in the Forest, and how they had robbed all the people for a hundred years. Little Peachling said, "Dear Mother, I shall conquer the wicked Ogres and bring back all the wealth to you and to the little boys and girls whose parents were robbed." The old woman made him the best millet dumplings in all Japan, to take with him.

(b) Kneeling—vigorous grinding motion with trunk twisting—first on right side, then on left.

5. Then Little Peachling went into the forest, stepping high over logs and jumping over brooks.

6. Walking with high knee upward bending—jumping on signal.



## LITTLE PEACHLING

### PART 2

1. Soon Little Peachling became hungry and took out the millet dumpling to eat. A monkey in a tree looked down and said, "What have you there? I'm hungry." "The best millet dumpling in all Japan," said Little Peachling. "And if you will come down and help me fight the Ogres I'll give you one." So the monkey climbed down.
2. Next they met a dog who smelled the dumplings. He trotted up and said, "What have you there? I'm hungry." Little Peachling made the same reply, and they all set out together for the castle.
3. As they went deeper into the forest a horse neighed and said, "What have you in the sack," etc. (Little Peachling made same reply and all continued journey.)
4. At nightfall they arrived at the magic castle. They crept up to the stone wall and climbed it.
1. Alternate knee upward bending with opposite arm raising forward (raising knees very high at first and gradually raising them less and less as though reaching ground).
2. Running a "dog trot"—stopping at intervals to take deep breath as if smelling.
3. All stamping or pawing floor with one foot, tossing heads and galloping around circle like a horse.
4. (a) Tiptoe marching, very quietly, somewhat crouched down.  
(b) Climbing—alternate knee upward bending with opposite arm raising forward,

5. They shouted and took the Ogres by surprise.
6. Little Peachling ran upstairs to the treasure chamber and lifted the chests into a wagon.
7. After the Ogres had been tormented to death by the animals, the horse pulled the wagon home.
8. Then Little Peachling and his mother gave the treasure back to the poor children, and divided the rest. Everyone was so happy that they all skipped around in a circle and lived happily ever after.
5. All jumping in air and saying, "Boo" on landing.
6. (a) Tiptoe running around circle.  
(b) Forward downward bending and raising trunk slowly as though lifting. Finish first to right and then to left, as though putting treasure in wagon.
7. Walking as though pulling heavy load, with hands clasped behind back and arms extended.
8. (a) All skip around in circle, with very quick rhythm.  
(b) Deep breathing.



## FOREIGN LANDS

Up into the cherry tree  
Who should climb but little me?  
I held the trunk with both my hands  
And looked abroad on foreign lands.

I saw the next door garden lie,  
Adorned with flowers, before my eye,  
And many pleasant places more  
That I had never seen before.

I saw the dimpling river pass  
And be the sky's blue looking-glass;  
The dusty roads go up and down  
With people tramping into town.

If I could find a higher tree,  
Farther and farther I should see  
To where the grown-up river slips  
Into the sea among the ships.

To where the roads on either hand  
Lead onward into fairy-land,  
Where all the children dine at five  
And all the playthings come alive.

*Robert Louis Stevenson.*

1st verse:

- |   |  |
|---|--|
| 1. Climbing the tree.                     | 1. Alternate knee upward bending with alternate arm raising forward. |
| 2. Holding the trunk, looking all around. | 2. Head twisting first to one side, then the other.                  |

2nd verse:

- |                                  |                       |
|----------------------------------|-----------------------|
| 1. Stooping and picking flowers. | 1. Deep knee bending. |
| 2. Smelling flowers.             | 2. Deep breathing.    |

3d verse:

- |              |              |
|--------------|--------------|
| 1. Marching. | 1. Marching. |
|--------------|--------------|

4th verse:

- |                            |   |
|----------------------------|---|
| 1. Climbing a higher tree. | 1. Alternate knee upward bending with alternate arm raising forward upward. |
| 2. Waves of the sea.       | 2. Arm raising sideways with waving of the arms.                            |

5th verse:

- |                     |   |
|---------------------|---|
| 1. Fairies.         | 1. Skipping with free arm movements, as fairies.  |
| 2. Live playthings. | 2. Each child suggests the imitation of any plaything he wishes as:<br>Jack in the box<br>Jumping Jack<br>Doll<br>Tin Soldier |

## HALF CHICK \*

1. Once an old hen had a large brood of chickens. They were all fine little fellows except one. He was so odd. He had only one leg, one wing, one eye, half a tail and half a bill, so his mother called him little Half Chick. Now Half Chick was very proud of himself and would strut around the barnyard.

2. Half Chick would never mind his mother for he was a very naughty little chick. This made her feel very sad.

3. Little Half Chick decided he would go to see the king. He was tired of the dull farm yard. On his way he met water, fire and wind who each in turn asked him to help them. He said to them: "Help you! Help yourself! I'm off to see the King." So hoppity kick, hoppity kick, away went little Half Chick.

4. When he came to the king's palace he stood on his tiptoes and looked in the window. He couldn't see very well so he looked again.

5. While Half Chick was looking in the window the king's cook saw him and decided she would like chicken broth for the king's dinner. She stooped down and reached for him.

6. She popped little Half Chick into the pan. He didn't like it and jumped to the right and to the left. He asked both fire and water to help and not hurt him so, but they both said: "Little Half Chick, when I was in trouble you wouldn't help me."

7. The wind was passing by and when he heard little Half Chick, he took him out of the pot and blew him up one street and down the other.

8. He blew and blew and at last he blew him to the highest steeple in the town.

9. There he left him standing on his one foot and looking over the city with his one eye. Whichever way the wind blows, little Half Chick must turn, for this is the story of the first weathercock.

\* From Bailey and Lewis' "For the Children's Hour." Milton Bradley.

## HALF CHICK

1. Half Chick was proud of himself and strutted around the barnyard.
2. Half Chick didn't mind his mother and she felt very sad.
3. Half Chick started out to see the King.
4. He looked into the window at the King's palace.
5. The cook stooped down and tried to catch him.
6. She popped him into the pan, and he jumped up and down.
7. The wind took him out of the pot and blew him up one street and down another.
8. The wind blew and blew and left him on the steeple.
9. Half Chick became a weather-cock and turned whenever the wind blew.
1. Walking stiff-legged around the room.
2. Deep breathing.
3. Flapping wings by raising arms up and down; hopping on right foot and kicking left.
4. Standing on tiptoe and "stretching tall."
5. Side bending of trunk, alternately left and right, with swinging of arms to same side.
6. Jumping to right and left on both feet.
7. Running lightly on the toes.
8. Deep breathing.
9. Arms in side horizontal position, trunk twisting alternately left and right.

## HOW THE ROBIN'S BREAST BECAME RED \*

- |   |  |
|---|--|
| <p>1. Long ago in the far North there was only one fire. A hunter and his son kept this burning. They knew if the fire went out they and the other people living there would freeze and the white bear would have the Northland to himself.</p> <p>2. One day the hunter became ill and his son had to do all the work. One night the poor boy could endure the fatigue no longer and fell fast asleep.</p> <p>3. The white bear was hiding near, watching the fire, and he ran as fast as he could to the fire.</p> <p>4. He jumped upon the fire with his wet feet until he thought it was all out.</p> <p>5. The white bear felt proud of himself for now he could rule the Northland.</p> <p>6. A gray robin flying near saw what the white bear was doing.</p> <p>7. She waited until the bear went away. Then she flew down and</p> | <p>1. (a) Walking around the circle gathering twigs for the fire as the son would do.</p> <p style="padding-left: 40px;">(b) Chopping down shrubs as the hunter would, to keep fire burning.</p> <p>2. Deep knee bending, slowly sinking until sitting on heels—head drooping.</p> <p>3. Walking once around the circle as the bear walked.</p> <p>4. Jumping up and down.</p> <p>5. Standing up straight and taking several deep breaths.</p> <p>6. Flying once around the circle.</p> <p>7. Searching motion. Then arms moving sideways from front</p> |
|---|--|

\* From Cooke's "Nature Myths and Stories." A. Flanagan Co.

searched until she found a tiny live coal. She fanned it patiently with her wings for a long time. Her breast was scorched but she didn't stop.

horizontal position and return—  
fanning motion.

8. Then she flew away to every hut in the Northland. Wherever she touched the ground a fire began to burn.

8. Flying to every hut and stooping, touching ground.

9. The poor bird was so tired she had to breathe very deeply.

9. Arms raising sideways with deep breathing.



## WEE WILLIE WINKIE

Wee Willie Winkie runs through the town,  
Upstairs and downstairs, in his nightgown.  
Peeping through the window  
Crying through the lock,  
"Are all the children in their beds?  
It's past eight o'clock."

*Mother Goose Rhymes.*

- |                                       |   |
|---------------------------------------|---|
| 1. Wee Willie runs through the town.  | 1. Running.                               |
| 2. Upstairs and downstairs.           | 2. High knee upward bending.              |
| 3. Peeping through the window.        | 3. "Stretching tall" standing on tiptoes. |
| 4. Crying through the lock.           | 4. Stooping.                              |
| 5. Children are asleep in their beds. | 5. Deep breathing.                        |

## TIME TO RISE

A birdie with a yellow bill  
Hopped upon my window sill  
Cocked his shining eye and said,  
"Ain't you shamed, you sleepy head?"

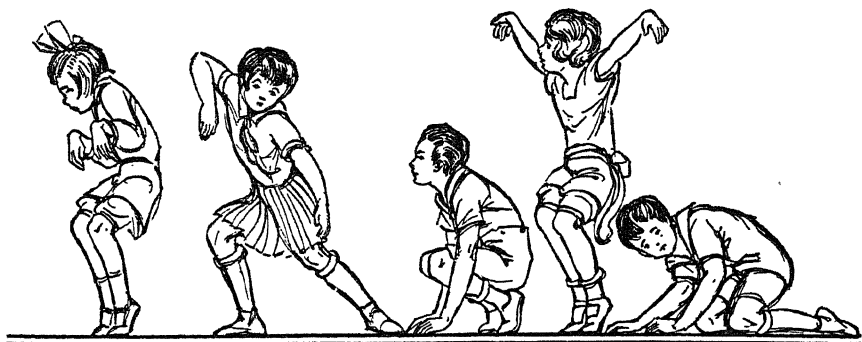
*Robert Louis Stevenson.*

- |  |  |
|--|--|
| 1. The bird flying to the window.      | 1. Running with arms extended sideways, moving arms up and down. |
| 2. Hopping upon the sill.              | 2. Hopping in arm bend position.                                 |
| 3. Cocking of his eye.                 | 3. Head twisting alternately right and left.                     |
| 4. The bird flying away.               | 4. Flying as in (1).   |
| 5. The child stretching as he gets up. | 5. Deep breathing with arm raising sideways upward.              |

## THE TALE OF PETER RABBIT \*

- |   |   |
|---|---|
| 1. Peter runs away to Mr. McGregor's garden and squeezes under the gate.                            | 1. Running twice around circle. Bending down to get under gate.   |
| 2. Peter meets Mr. McGregor planting cabbages.  | 2. Digging holes for cabbages and bending down to plant them.   |
| 3. Peter runs from Mr. McGregor and loses one shoe among the cabbages—the other among the potatoes. | 3. Running in circle until shoe is lost. Hopping on one foot. Losing other shoe and hopping on both feet. |
| 4. Peter hides in watering-can and sneezes "Kertyschoo."  | 4. Crouching behind desks or in circle. Sneezing on signal.   |
| 5. Mr. McGregor turns over the flower pots in the tool shed—hunting for Peter.                      | 5. Walking in circle; stooping as if to pick up flower pots. Walking on, stooping again, etc.             |
| 6. Peter runs until he is out of breath then he goes "lippity-lippity."                             | 6. Running fast twice around circle, then hopping slowly, looking all around.                             |
| 7. Reaches big fir tree and stops for his breath.   | 7. Deep breathing.  |

\* From Beatrix Potter's "The Tale of Peter Rabbit."



## GYPSIES

1. The gypsies are going through town.
2. The gypsy children see the city children housed up and pale. They stop and ask them to come out and play with them.
3. The gypsy children take the city boys and girls to their camp and into the woods and hills on their ponies.
4. The city children love the smell of the country air and pine trees as they get into the gypsy camp.
5. They explore. They hear birds, see squirrels and rabbits, paddle down the brook and back, etc.
6. All the children dance together, showing how they love to be free and playing out-of-doors in the sun and wind, as the gypsies do.
7. Suddenly the city children remember that they must hurry home because their mothers don't know they're gone.
8. They want to tell their mothers all about the fun they had, but they are all out of breath.
1. Slow trotting in circle.
2. "Stretching tall" with alternate raising forward upward, as though beckoning.
3. Galloping fast in circle.
4. Deep breathing.
5. Dramatizing activities of animals they see. Whistling for birds; hopping for rabbits, wriggling like snakes, etc.
6. Joining hands and sliding around in a circle to the right, then to the left. They may also drop hands and go skipping and leaping off by themselves.
7. Galloping back around circle the opposite way.
8. Stopping and getting their breath by deep breathing.

## THE PUDDING STONE\*

- |   |   |
|---|---|
| 1. Arrival of horseman to summon mother giant.  | 1. Galloping.   |
| 2. Mother giant decides to make plum pudding for her children before leaving. She empties many lakes to get water in which to wash plums. | 2. Forward downward bending of trunk, with arm stretching downward and trunk twisting (swinging arms as though emptying pitcher). |
| 3. Stirring plums into the pudding.   | 3. Stirring motion, first right, then left hand (vigorously).   |
| 4. The children are out playing while the mother is baking.   | 4. Suggested activities of children: skipping, jumping rope, bouncing ball, etc.  |
| 5. Departure of the mother on horseback.  | 5. Galloping.   |
| 6. The children find the pudding burned, and decide to make it into balls and see who can throw the farthest.                             | 6. Hands on chest, vigorous pulling down and back with hands clenched (as though breaking pudding).                               |
| 7. Throwing of the pudding for miles around, where the sun hardened and dried it until it turned into pudding stones.                     | 7. Throwing with right hand, having weight well back on right foot. Repeat on left.   |
| 8. Children are tired after throwing, so they stretch and breathe deeply.   | 8. Deep breathing with arm stretching over head.  |

\* From Cooke's "Nature Myths." A. Flanagan Co.



## SING A SONG OF SIXPENCE

"Sing a song of sixpence, a pocket full of rye  
Four and twenty blackbirds baked in a pie,  
When the pie was opened the birds began to sing:  
Was not that a dainty dish to set before the king?"

The King was in his counting house, counting out his money,  
The Queen was in the parlor, eating bread and honey,  
The maid was in the garden, hanging out the clothes;  
Down came a blackbird, and pecked off her nose."

*Mother Goose Rhymes.*

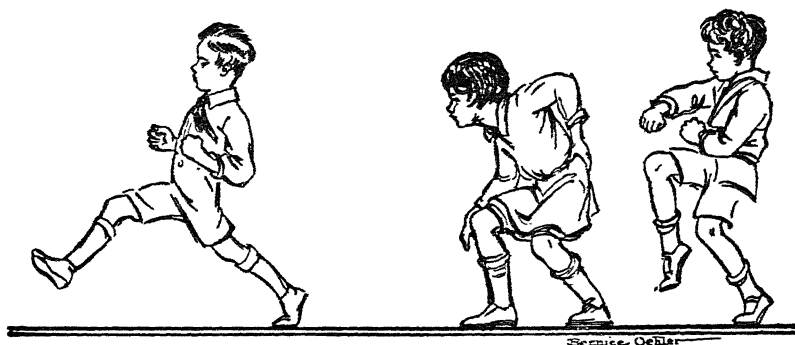
- |   |   |
|---|---|
| 1. The butler comes in carrying the pie. Now remember it is a King's pie!               | 1. One hand on hip, other hand above head, walking with high knee upward bending. Change hands. |
| 2. As the butler passes by all the servants smell the pie, then sigh.                   | 2. Deep breathing, then shaking head.   |
| 3. We can't sing like birds but we can all fly, so let's flap our wings.                | 3. Light running steps with repeated arm raising sideways and lowering.                         |
| 4. Walk like a King, very dignified.  | 4. Walking with arms folded high, head up, in good posture.                                     |
| 5. When a King counts his money he does not count it a penny at a time, but by bagsful. | 5. Forward downward bending of trunk. Lifting the bags from one side to the other.              |

6. The Queen is a very dainty little person, so she doesn't walk like the King.
7. Now the maid is another sort of person. She carries the clothes to the garden.
8. She hangs out the clothes.
9. "Along came a blackbird and nipped off her nose."
6. Walk slowly, two counts to a step, hands holding out skirt. (Rhythm training — balance marching.)
7. Carrying heavy basket on one shoulder, then on the other.
8. Forward bending of trunk to reach basket, then standing on tiptoe and stretching to pin clothes to the line.
9. Jumping high in the air, landing with both feet together, and taking hold of nose.

## THE GINGERBREAD MAN\*

- |  |  |
|--|--|
| <p>1. We are going to make a gingerbread man—let's run to the store for some materials.</p> <p>2. Stir up the dough in a big bowl. Reach into the cupboard for raisins.</p> <p>3. Gather sticks for fire.</p> <p>4. Cut out gingerbread man and put him in the oven.</p> <p>5. Make another man for good measure.</p> <p>6. Wash dishes and sweep floor while men are baking.</p> <p>7. First gingerbread man is ready to take out of oven. He runs away.</p> <p>8. Can't catch him so go back home feeling badly. Then suddenly smell other man who is all ready to come out of oven.</p> | <p>1. Running two or three times around the circle.</p> <p>2. (a) Vigorous stirring movement, first with right hand, then left, emphasizing the trunk twisting.<br/>(b) "Stretching tall" when reaching.</p> <p>3. Forward downward bending of trunk, as though gathering sticks.</p> <p>4. Vigorous arm movements as though cutting him out, emphasizing side bending and twistings of trunk.</p> <p>5. As above.</p> <p>6. Sweeping first right and then left, with trunk twisting.</p> <p>7. Taking man out of oven then running in circle after him when he runs away.</p> <p>8. Walking slowly around circle once—then lifting heads and taking deep breaths as we smell the other gingerbread man.</p> |
|--|--|

\* From Bryant's "Best Stories to Tell Children." Houghton, Mifflin Co.



### THE GLASS MOUNTAIN \*

- |  |   |
|--|---|
| 1. The princess looks down on the valley from the mountain.                                  | 1. Side bending of trunk, shading eyes with hand. Also trunk twisting alternately left and right.   |
| 2. People gather from the countryside.   | 2. Some <i>running</i> , some old ones <i>limping</i> , some <i>riding</i> horses (galloping).  |
| 3. A herald announces that the one who rescues her wins her. All try to ascend the mountain. | 3. Alternate knee upward bending with opposite arm flinging forward upward.   |
| 4. One Knight finally succeeds in ascending.   | 4. Galloping with high knee upward bending.   |
| 5. The mountain crumbles as he rescues the princess.   | 5. From tiptoe standing position with arms extended overhead, slow deep knee bending, lowering arms to side and falling on floor at last. |
| 6. The people are all happy because the princess is rescued.                                 | 6. Skipping around in circle.   |
| 7. The people are breathless after their rejoicing.  | 7. Deep breathing.  |

\* From Andrew Lang's "The Invisible Prince, and Other Stories." Longmans, Green Co.



## HANSEL AND GRETEL \*

### PART I

1. Once upon a time near a great forest, there lived a wood cutter with his wife and two children, Hansel and Gretel. A famine came, and the mother and father decided to take the children deep into the wood and leave them, for there was no food for them. But Hansel overheard the plan, so he went outside and gathered up pebbles.
2. The next morning when Hansel and Gretel were taken far into the woods, they scattered the pebbles behind them all the way.
3. They saw a rabbit hopping along the road.
4. After a long tiresome walk they built a fire to keep warm.
5. Hansel and Gretel fell asleep near the fire and the father and mother slipped quietly away. But when the children awoke they were frightened, so they followed the pebbles and ran home as fast as they could.
1. Walking around circle with forward downward bending of trunk, at intervals, as though picking up pebbles.
2. Walking around circle with alternate low arm circling, as though throwing pebbles.
3. Short hopping steps with thumbs on the sides of the head (above the ears) to represent the rabbit's ears.
4. Stooping, followed by arm flinging forward as though throwing wood on a pile. After walking a few steps, repeat.
5. Quick running around circle.

\* From Grimm's "German Household Tales." Houghton, Mifflin Co.

6. The next morning, the children were again taken into the forest, and this time they scattered bread crumbs along the road. But this time when they tried to follow their trail home after their parents had left them, they could not, as the hungry birds had eaten the crumbs. Suddenly they noticed a snow-white bird above them.
7. Hansel and Gretel followed the snow-white bird until they saw a house. To make sure, they stood on tiptoe, and actually saw a house made of bread, cake and sugar.
6. Forward downward bending touching floor (relaxed), then gradually raising trunk with arm raising sideways upward and stretching on tiptoes and up through fingertips—to represent a large bird opening out its wings. Then lowering and raising arms to represent flying. Repeat several times.
7. “Stretching tall” with deep breathing—as though to see the house and smell the cake and sugar.

## HANSEL AND GRETEL

### PART 2

- |  |   |
|--|---|
| 1. When they arrived at the house they were so hungry that they reached up to break off a piece of the roof which was cake.  | 1. "Stretching tall" with alternate arm raising forward upward.   |
| 2. They also bent over to nibble on the windows, which were made of sugar.   | 2. Hip grasp standing forward downward bending of trunk.  |
| 3. The door opened and an old woman appeared. She invited Hansel and Gretel to come in.  | 3. Walking quietly in circle with head twisting from side to side, as though observing the interior of the house. |
| 4. But later they learned that the old woman was a very mean witch. She locked Hansel in a room and every day she had him stretch out his fingers to see if they were fat, for she was planning to cook him and eat him.   | 4. Low arm circling, with fingers spread, stretching to finger-tips.  |
| 5. The witch asked Gretel to step up and see if the oven was hot enough to bake bread, but Gretel was a wise little girl and knew that the witch was going to push her into the oven. So she told the witch that she could not step high enough and asked the witch to show her how to reach the oven. | 5. Alternate high knee upward bending.  |

6. Just as the old witch stepped up to the door, Gretel pushed her with all her might into the oven.
  7. Hansel and Gretel hurried out of the house, and started for home. Soon they reached a pond which they had to cross, but they saw a large duck, who let them sit on his back and ride across.
  8. Then they ran home and arrived breathless. Their parents were very happy to see them again for the famine was over.
6. From arm bend position, vigorous arm stretching forward.
  7. Arm raising sideways, saying, "Quack, quack."
  8. (a) Running in circle.  
(b) Deep breathing.

## THE WIND

I saw you toss the kites on high  
And blow the birds about the sky;  
And all around I heard you pass,  
Like ladies' skirts across the grass—  
    O wind, a-blowing all day long,  
    O wind, that sings so loud a song!

I saw the different things you did,  
But always you yourself you hid.  
I felt you push, I heard you call,  
I could not see yourself at all—  
    O wind, a-blowing all day long,  
    O wind, that sings so loud a song!

O you that are so strong and cold,  
O blower, are you young or old?  
Are you a beast of field and tree,  
Or just a stronger child than me?  
    O wind, a-blowing all day long.  
    O wind, that sings so loud a song!

*Robert Louis Stevenson.*

- |  |  |
|--|--|
| 1. I saw you toss the kites on high      | 1. Arm flinging sideward upward with heel raising.   |
| 2. And blow the birds;                   | 2. (a) Deep breathing with forced exhalation.<br>(b) Light running with arm waving as though flying.                 |
| 3. I heard you pass like ladies' skirts, | 3. Trunk twisting, with hands held on imaginary skirts.  |
| 4. But always you yourself you hid.      | 4. Tiptoe walking, very quietly.   |
| 5. I felt you push,                      | 5. Arm bend stand position, slow, hard pushing sideward, upward, forward.  |
| 6. I could not see yourself.             | 6. Head twisting, right and left.  |
| 7. Oh, you that are so strong and cold,  | 7. Jumping on toes, with foot placing sideward, and arm flinging around body slapping hands on the back to get warm. |
| 8. Wind a-blowing all day long.          | 8. Deep breathing.   |

## HUMPTY DUMPTY

"Humpty Dumpty sat on a wall  
Humpty Dumpty had a great fall;  
All the King's horses, and all the King's men,  
Couldn't put Humpty Dumpty together again."

*Mother Goose Rhymes.*

- |  |   |
|--|---|
| 1. Running to the wall.  | 1. Running.   |
| 2. Out of breath when arriving.                                | 2. Deep breathing.  |
| 3. Climbing up the wall.                                       | 3. High knee upward bending with opposite arm raising forward upward.     |
| 4. Humpty Dumpty rocking to and fro.                           | 4. Side bending of trunk alternately right and left followed by twisting. |
| 5. Humpty Dumpty falls off.                                    | 5. Jumping with deep knee bending.  |
| 6. All the King's horses come.                                 | 6. Galloping.   |
| 7. "Couldn't put Humpty Dumpty together," so they sigh deeply. | 7. Deep breathing.  |

## IF WE WERE ESKIMOS

- |  |  |
|--|--|
| 1. We run out to harness the dogs to the Komatik.  | 1. Running.  |
| 2. We climb into the Komatik, hold on to the sides, and sway from side to side to balance. | 2. Sitting on desks, or kneeling; side bending alternate left and right.                           |
| 3. We go up a steep hill. (Hard pulling for dogs, with high stepping in the snow.)         | 3. Walking slowly with knee upward bending, body leaning forward.                                  |
| 4. Our arrival at our destination, cold and stiff.   | 4. Swinging arms across chest to get warm, followed by deep breathing, blowing on fingers.         |
| 5. We build a snow house.  | 5. Stooping as though packing snow together, followed by lifting of blocks of snow to build house. |
| 6. We build a fire, bringing wood from the sled.   | 6. Slow marching, arms held chest high as though carrying wood. Deep breathing, blowing fire.      |
| 7. We hunt game for food.  | 7. Dropping to right knee, raising arms as though shooting. Walking several steps, then repeating. |
| 8. We carry the game home in a bag over the shoulder.                                      | 8. Running, with arms over right shoulder.   |
| 9. Tired on our arrival, we stretch and breathe deeply.                                    | 9. Deep breathing with arm raising sideways upward.  |



## SINBAD THE SAILOR \*

- |   |  |
|---|--|
| 1. Sinbad goes away from home on a ship.  | 1. Arms side horizontal, side bending of trunk, to represent sail boat rocking on waves.     |
| 2. One day a hard storm comes up.   | 2. As above, but more vigorously.  |
| 3. Sinbad and his sailors have to swim to shore.                                  | 3. Breast stroke.  |
| 4. They find fruit to eat, and reach up to pick it and then lay it on the ground. | 4. "Stretching tall" with arms overhead, alternating with stooping.                          |
| 5. Sinbad wanders off alone and goes to sleep, as he is very tired.               | 5. Stretching arms and legs and relaxing.  |
| 6. Sinbad awakes, sees the ship gone and runs madly to hunt the others.           | 6. Running around the room.  |
| 7. He climbs a tree and looks.  | 7. Climbing. "Stretching tall" looking to the north and south.                               |
| 8. He sees a bird.  | 8. Flying.   |
| 9. He walks through the deep grass to the bird's nest.                            | 9. Walking with high knee upward bending.  |
| 10. He finds a large white egg.   | 10. Extending arms sideways to touch the ends of it and standing on tiptoe to touch the top. |
| 11. He fastens himself to the bird and flies away.                                | 11. Flying.  |

\* From "Arabian Nights Entertainment."

- |   |  |
|---|--|
| 12. He is left in a valley of diamonds.   | 12. Running here and there and stooping as though picking up diamonds. |
| 13. A bird picks him up and carries him to the top of a mountain. Here he finds friends who take him back home. | 13. Flying.  |
| 14. Sinbad arrives at home.   | 14. Walking like a man—best posture.                                   |
| 15. He is so tired and glad to get there that he gives a deep sigh.   | 15. Breathing deeply and sighing.                                      |

## LITTLE MISS MUFFET

"Little Miss Muffet sat on a tuffet,  
Eating some curds and whey,  
There came a great spider,  
And sat down beside her  
And frightened Miss Muffet away."

*Mother Goose Rhymes.*

- |   |  |
|---|--|
| 1. Miss Muffet runs home to get her curds and whey. | 1. Running or skipping.  |
| 2. She takes a bowl from a high shelf.              | 2. "Stretching tall" with hands reaching high.   |
| 3. She carries the bowl to the garden.              | 3. Balance marching, arms held chest high.   |
| 4. She looks around for a good place to sit.        | 4. Turning of head with trunk twisting to same side, alternating right and left.                 |
| 5. She sits down and begins to eat.                 | 5. All sit on desks or squat on floor. Backward moving of head, as hand is brought to the mouth. |
| 6. Along comes a spider and sits down beside her.   | 6. Walking on hands and feet, swaying from side to side, ending with a little jump.              |
| 7. "Frightens Miss Muffet away."                    | 7. All jumping in air and running fast.  |
| 8. Deep sigh when safety is reached.                | 8. Deep breathing.   |

## HOW THE INDIANS FIRST GOT FIRE AT PUGET SOUND \*

1. Indians in North America had several ways of making fire.
1. Imitate rubbing stones together, then whirling stick on stone.
2. Indians in Puget Sound, who couldn't make fire, saw blue bird with fiery red tail.
2. Light running with arm waving as though flying.
3. All the braves chased her trying to catch her and so possess the fire on her tail.
3. Running several steps, then jumping high to reach for the bird.
4. One squaw sat rocking her sick baby.
4. Arms bent as though holding a baby, rocking from side to side with trunk twisting.
5. The blue bird saw her and to reward her unselfishness, kindled a fire with a spark from her tail.
5. Crouching down, then springing up like the fire.
6. Indians thereafter had fire and the baby got well, so they had a dance to celebrate.
6. Skipping around in a circle.
7. Indians sent thanks to Great Spirit.
7. Deep breathing with arm raising sideward, upward, rising on toes, head bending slightly backward.

\* From Wonder Book Series: "Child's Own Story Book."

## HUNTING WILD DUCKS

- |   |   |
|---|---|
| 1. All asleep—one child acts as an alarm clock.                             | 1. Sitting with heads on desks, or kneeling with head in hand. On signal all standing slowly and “stretching tall.”   |
| 2. Put game bag and gun over shoulder and walk to the river shore.          | 2. Long strides with hands over one shoulder.   |
| 3. Kneel in the skiff and paddle.   | 3. Kneeling and paddling.   |
| 4. Aim and fire at ducks several times. Shout “bang” as each shot is fired. | 4. (a) Kneeling on right knee with right arm raised to shoulder level and bent and left arm extended forward.<br>(b) Backward bending of trunk.<br>(c) Returning to vertical and lowering arms.<br>Repeat all on count. |
| 5. The dog swims out to get the ducks.                                      | 5. “Dog-paddling.”  |
| 6. Paddle back home.  | 6. Kneeling and paddling.   |
| 7. Walk back to the house.  | 7. Walking with long strides with hands over one shoulder.  |
| 8. Tired on arriving, from carrying heavy bag.                              | 8. Stretching and breathing deeply.   |

## PIRATE STORY

"Three of us afloat in the meadow by the swing,  
Three of us aboard in the basket on the lea,  
Winds are in the air, they are blowing in the spring,  
And waves are on the meadow like the waves there are at sea.

Where shall we adventure, today that we're afloat,  
Wary of the weather and steering by a star?  
Shall it be to Africa, a-steering of the boat,  
To Providence, or Babylon, or off to Malabar?

Hi! but here's a squadron a-rowing on the sea—  
Cattle on the meadow a-charging with a roar!  
Quick, and we'll escape them, they're as mad as they can be,  
The wicket is the harbor and the garden is the shore."

*Robert Louis Stevenson.*

- |  |   |
|--|---|
| 1. "Three of us afloat in the meadows."                        | 1. Arms side horizontal stride standing, side bending of trunk alternately right and left.                        |
| 2. "Winds are in the air, they are blowing in the spring."     | 2. Deep breathing.  |
| 3. "Waves are on the meadow, like the waves there are at sea." | 3. See "wave action" in the Key to the Mythology tales.   |
| 4. "There's a squadron a-rowing on the sea."                   | 4. Right foot forward, both arms stretched forward, pulling back as though rowing. Repeat with left foot forward. |
| 5. "Cattle on the meadow, a-charging with a roar."             | 5. Running and jumping with shaking of heads.   |
| 6. "The garden is the shore." We draw a sigh of relief.        | 6. Deep breathing.  |

## THE PIED PIPER OF HAMLIN \*

- |   |  |
|---|--|
| <p>1. The river Weiser, deep and wide.</p>  | <p>1. (a) Stretching arms over head several times as high as possible (to show depth of the river).<br/>(b) Stretching arms sideways (to show width of the river).</p>   |
| <p>2. The rats run about the town. (2d stanza of the poem.)</p>                                   | <p>2. Running very lightly with knee upward bending.</p>   |
| <p>3. The Piper comes and "nobody could enough admire the strange man and his quaint attire."</p> | <p>3. (a) Side bending of trunk to left (to see the red part of the suit).<br/>(b) Side bending of trunk to the right (to see the yellow part of the suit).<br/>(c) Forward bending of trunk (to see the pointed shoes).</p> |
| <p>4. The Piper calls the rats.</p>   | <p>4. Running around the room.</p>   |
| <p>5. The rats jump into the river.</p>   | <p>5. Jumping in place, then making swimming motion with hands.</p>  |
| <p>6. The Piper calls the children, and they follow him.</p>                                      | <p>6. Skipping around the room.</p>  |
| <p>7. The people wish that the children would return, so sigh deeply.</p>                         | <p>7. Deep breathing.</p>  |

\* From Browning's "Dramatic Lyrics" Houghton, Mifflin Co.

## THE THREE BEARS \*

- |   |  |
|---|--|
| 1. Goldilocks starts out for a walk in the woods.                             | 1. Skipping, running and walking, jumping occasionally as though catching butterflies. |
| 2. She goes into the bears' house.  | 2. Tiptoe walking.   |
| 3. She looks all around the rooms.  | 3. Trunk twisting with head twisting right and left.                                   |
| 4. She reaches up to get the bowls of porridge which she eats.                | 4. Stretching tall, followed by tipping back of head (as though eating).               |
| 5. She tries the three chairs.  | 5. Stooping three times, falling down at last.   |
| 6. She runs upstairs.   | 6. Running in place with high knee upward bending.                                     |
| 7. She sees the three beds and lies down on the Little Bear's.                | 7. Stooping with head on folded hands.   |
| 8. The three Bears come home.   | 8. Slow ambling walking.   |
| 9. They discover that someone has been there, and go upstairs to investigate. | 9. High knee upward bending.   |
| 10. Goldilocks jumps up and runs home.  | 10. Running.   |

\* From Bailey and Lewis' "For the Children's Hour." Milton Bradley.



## POP CORN

1. The little grain of corn is very cold for he has been down in the basement and when he is first in the popper, he feels warm and comfortable, so he wants to stretch.
2. It is so nice and warm that he begins to swell up.
3. Now it begins to be very hot on his feet, so he runs lightly.
4. It grows so hot that he wants to raise first one foot and then the other.
5. Now he can bear to touch only his tiptoes, one foot at a time.
6. At last it is so hot that he jumps up and down and claps his hands to try to fan himself.
1. With arms clasped tightly across chest, rising on tiptoes and stretching arms sideways—feeling the stretch through the finger-tips.
2. Deep breathing.
3. Tiptoe running.
4. Alternate high knee upward bending, clasping hands around knee.
5. Tiptoe balance marching with high knee upward bending.
6. "Jumping Jack"—Jumping on toes with foot placing sideways and hand clapping over head.

## ACQUA, OR THE WATER BABY \*

- |   |  |
|---|--|
| 1. Acqua jumps up and down in play, and then jumps to the Sun, who carries him off. | 1. Jumping in place several times, then one high jump, followed by light running.          |
| 2. Acqua comes back to earth at nightfall.  | 2. Raising arms over head, then lowering to sides and bending knees. Repeat several times. |
| 3. The Sun carries him off in the morning again.                                    | 3. Light running.  |
| 4. A cloud blows Acqua and his friends away from the Sun.                           | 4. Deep breathing.   |
| 5. It rains harder and harder.  | 5. Arm raising sideward upward, and lowering with "twinkling" of fingers.                  |
| 6. Acqua falls into a mountain stream.  | 6. Jumping in place.   |
| 7. Here the wheels in the well are turning.   | 7. Deep knee bending with circumduction of arms.   |
| 8. Acqua flows along with the stream.   | 8. Side bending of trunk, alternately right and left with swinging of arms to same side.   |
| 9. Acqua finally reaches his mother, the ocean.                                     | 9. Deep breathing.   |
| 10. He is glad now to ride on the backs of the fishes.                              | 10. Arm raising sideways with heel raising—slowly. (Balance.)                              |

\* From Wiggin and Smith's "The Story Hour." Houghton, Mifflin Co.

## HIAWATHA \*

- |  |   |
|--|---|
| <p>1. "Nakomis rocked him in his cradle."</p> <p>2. "Go my son into the forest."</p> <p>3. "Then upon one knee uprising Hiawatha aimed an arrow."</p> <p>4. "As he bore the red deer homeward."</p> <p>5. "Swift of foot was Hiawatha," etc.</p> <p>6. "Help me clear this river," etc.</p> <p>7. "First he danced a solemn measure<br/>Treading softly like a panther."<br/>Then more swiftly and still swifter,<br/>Whirling, spinning round in circle, etc., etc.</p> | <p>1. Swaying body backward and forward with arms stretched forward and right foot forward. Repeat with the left foot forward.</p> <p>2. Running lightly.</p> <p>3. Kneeling on right knee, aiming and drawing bow.</p> <p>4. Hands over right shoulder, walking slowly with knee upward bending. Change to left shoulder.</p> <p>5. Light running.</p> <p>6. (a) Swimming breast stroke, one foot forward, with deep breathing.<br/>(b) Forward bending of trunk with arm stretching downward, then trunk raising as though pulling up logs.</p> <p>7. (a) Walking on tiptoe with long, slow steps.<br/>(b) Suiting the action to the words.<br/>(c) Deep breathing.</p> |
|--|---|

\* From Longfellow's "The Song of Hiawatha."

## PAUL REVERE'S RIDE \*

- |   |  |
|---|--|
| 1. Paul Revere rows with "muffled oar."   | 1. Standing with right foot forward, both arms stretched out in front; pulling back as though rowing. Repeat with left foot forward. |
| 2. The friend hears the "tramp of feet."  | 2. Marching like soldiers.   |
| 3. The friend climbs "to the tower of the church" with stealthy tread.          | 3. High knee upward bending, on tiptoe.  |
| 4. He "startles the pigeons from their perch."                                  | 4. Flying.   |
| 5. He "pauses to listen and looks down."  | 5. Trunk bending and twisting alternately left and right.  |
| 6. He hears the "watchful night wind creeping along."                           | 6. Deep breathing.   |
| 7. He reaches up and hangs first one lantern and then another.                  | 7. "Stretching tall" with arm raising forward upward.  |
| 8. Paul Revere "springs to the saddle" and gallops away.                        | 8. Galloping.  |
| 9. He feels "the breath of the morning breeze, blowing over the meadows brown." | 9. Deep breathing.   |

\* From Longfellow's "Tales of a Wayside Inn."

## A TRIP TO MAMMOTH CAVE

- |  |  |
|--|--|
| 1. Going down the steps to the cave.   | 1. Deep knee bending.  |
| 2. Smelling the cold air in the cave.  | 2. Deep breathing.   |
| 3. Going through "Fat Man's Misery."   | 3. Crouching down and walking on toes.   |
| 4. Seeing the Great Dome.              | 4. "Stretching tall" with trunk twisting.  |
| 5. Looking into the Bottomless Pit.    | 5. Forward-downward bending of trunk.  |
| 6. Climbing the Corkscrew.             | 6. Climbing; high knee upward bending with opposite arm raising forward upward as if grasping. |
| 7. Rowing on the Echo River.           | 7. Rowing.   |
| 8. Climbing the steps from the cave.   | 8. High knee upward bending.   |
| 9. Deep breathing on reaching the top. | 9. Deep breathing.   |

## THE PILGRIMS

- |  |  |
|--|--|
| 1. Starting from England for America. Loading the <i>Mayflower</i> . | 1. Forward-downward bending of trunk, then trunk raising and twisting alternately right and left with arm flinging to same side. |
| 2. Hoisting the sails.   | 2. Stooping with alternate arm flinging forward upward—pulling vigorously on the down stroke.                                    |
| 3. Wind blowing.   | 3. Deep breathing.   |
| 4. Waves.  | 4. Arm flinging sideward upward with trunk bending to opposite side.   |
| 5. Games on deck.  | 5. (a) Pitching horseshoes.<br>(b) Other games suggested.  |
| 6. Arrival—jumping out, after walking the gangplank.                 | 6. Balance marching, followed by a jump.   |
| 7. Chopping trees to build houses.                                   | 7. Chopping.   |
| 8. Tired after working, so stretch.                                  | 8. Deep breathing with arm raising sideways upward.  |

## THE FOUNTAIN

1. A big fountain once stood in a beautiful park. In the center stood the figure of a little boy holding his hands up over his head and from his hands the water trickled ever down into the basin at his feet.
2. The sound of the water in the basin was like this:
3. Sometimes the wind blew the water, whirling it round as it fell.
4. The doves and pigeons used to come in the morning and drink at the basin.
5. They teetered and tottered and fluttered and flopped balancing on the narrow edge of the basin. One day as they played, the Spirit of Life came to the figure of the little boy and he awakened. At last he could play with his friends the pigeons and doves.
1. Hands stretched up high over head and lowered sideways downward with fluttering motion.
2. Running very lightly in place on tiptoes.
3. Same as (1) twisting trunk and bending as arms come down.
4. Forward bending of head, then tipping back with arching.
5. Alternate heel raising with arm raising sideways.

6. As he stepped down, however, the birds were frightened at this strange sight and flew rapidly away. All but one, who was caught by the boy, and as he stepped into his place the poor little dove was changed into white marble with him and stands on his shoulder to this day.
7. That is why the pigeons still sigh and call for their lost companion.
6. All running away from the circle with arms flapping.  
(The teacher catches one child as they run away and holds him in her arms.)
7. Deep breathing with sighing expiration.



# THE RHINEGOLD \*

## FOREWORD

These story plays have been taken from Wagner's operas based on German mythology, and are given for the purpose of familiarizing children with German folklore. The teacher ought to read the entire story of the "Ring," and be perfectly familiar with the names of the various characters.

## PRELUDE

We have all heard our mothers tell us stories of the Golden Age, when the gods ruled over the world, and giants and dwarfs and water fairies inhabited the earth and mingled with the mortals. The giant race was at that time dying out and there were only two brothers, Fasholt and Fafner, left. They were strong, stupid people, more rough than cruel, and very foolish—constantly doing themselves and others harm.

The dwarfs, or Nibelings, were small and misshapen, but very shrewd, and very skillful with their fingers. They lived in an underground country called Nibelheim, where they collected hoards of gold and treasures of all kinds. The King of the dwarfs was called Black Alberich, because he was so dark and evil looking with his small wicked eyes and beard the color of ink.

The water fairies were beautiful spirits who lived in the depths of the Rhine. They were simple and innocent and lovely to look upon. They had one great happiness: on top of a tall black rock in the River Rhine there rested a magical treasure, more wonderful than the dwarfs' hoards, or the possessions of the gods themselves—a bright beautiful piece of gold, the radiance of which was so great that when the sun shone down into the river and touched it, the waters were filled with golden light. These fairies, or Rhine Maidens, circled about their treasure singing and laughing with delight.

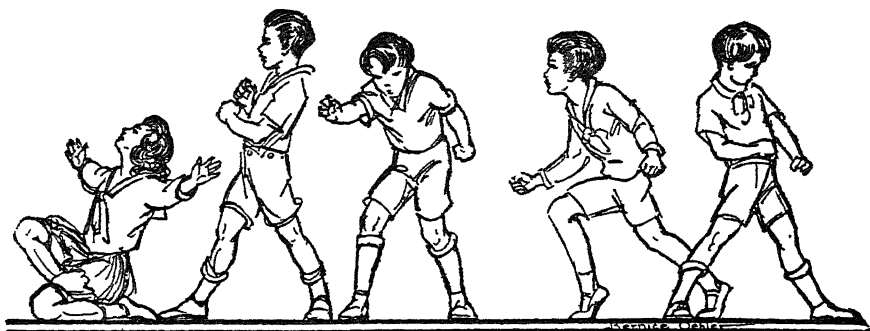
The Queen Goddess was not Juno, but Freia, and the wild thunder god was Thor. The fire god was Logi and he was the cleverest and quickest of them all.

\* From Chapin's "The Story of the Rhinegold." Harper & Bros.

## THE RHINE MAIDENS

Down at the bottom of a big river, where the Rhine Maidens lived, was a black rock that hid the Rhinegold. When the sun sent its streaming rays into the river, it would light up the splendor of the gold. There was a legend that whoever made a ring from the Rhinegold would have greater power than anyone else alive, and he would possess all the wealth of the world if he decreed it. The dwarf Alberich, King of Nibelheim, who lived in the underground, took the Rhinegold from the Rhine Maidens.

- |   |   |
|---|---|
| 1. The Rhine Maidens swimming.  | 1. Arm movement of breast stroke, standing with left foot forward. Repeat to right.   |
| 2. The Rhine Maidens diving.  | 2. Jumping into the air and landing on the right foot with arms overhead and body bent forward. Then straightening the body and bringing the arms down. Repeat to left. |
| 3. The waves.   | 3. Wave action. See Key to Mythology.   |
| 4. Alberich comes limping in.   | 4. Stooping over, one hand on the hip, the other on the knee, and limping.  |
| 5. The Maidens run off, followed by Alberich.                         | 5. Light running with high knee upward bending as though climbing rocks.  |
| 6. They all stop and look down at something glistening—the Rhinegold. | 6. Forward bending of trunk, standing first on right foot then on left. (Balance.)  |
| 7. Alberich cautiously approaches it.                                 | 7. Crouching down and taking long slow steps.   |
| 8. Alberich snatches the gold and runs away with it.                  | 8. Running, carrying burden under arm.  |
| 9. The Rhine Maidens sigh because they have lost the gold.            | 9. Deep breathing.  |



## THE RHINEGOLD

### FASHOLT AND FAFNER

Fasholt and Fafner (the brother giants) at Wotan's command built Walhalla, the fair new home of the gods. As a reward they had been promised the goddess Freia—goddess of youth. But Wotan did not intend to give the goddess to them. When the giants came for their reward, Wotan called for Logi, the fire god, who knew the giants' greed for gold, and agreed to give the giants the Niebeling's gold instead.

1. Freia begs to be kept from the two giants.
2. The two giants come striding up with clubs over their shoulders.
3. They demand the goddess Freia, but Wotan refuses to give her up.
4. Logi, the fire god, runs up to Freia.
5. Logi tells the giants of the Rhinegold. They take Freia as a ransom until Logi can get the gold for them.
6. Wotan and Logi walk quickly away to Nibelheim, the home of the dwarfs.
1. Kneeling on the right knee, bending backward with arm stretching sideways, and returning. Repeat on left knee.
2. Both hands over the right shoulder, walking with long strides.
3. Alternate arm stretching forward with clenched fists.
4. Running with quick light steps.
5. Walking with slow steps as though dragging a weight.
6. Quick walking.

## THE RHINEGOLD

### NIBELHEIM

Alberich, King of the dwarfs, had made himself a ring from the Rhinegold, and was all-powerful on earth. He treated the dwarfs very cruelly, and they hated him. Mime, his brother, he treated more cruelly than all the others.

Mime made his brother a wonderful cap, Tarnhelm, out of some of the Rhinegold, which not only had the power of making the wearer invisible, at will, but could change him into whatever shape he wished. The clever Logi, when he heard of this power of Alberich's, got him to change himself first into a dragon, then into a toad. Wotan then held the toad with his foot until Logi got a rope and bound him. Then they took him away from Nibelheim.

- |   |  |
|---|--|
| 1. The dwarfs hammering on their anvils.      | 1. Standing with feet apart, and swinging the "hammers" first over the right shoulder, then over the left. |
| 2. They pile up the gold they have fashioned. | 2. Forward bending of trunk, followed by trunk twisting alternately right and left.                        |
| 3. Wotan and Logi arrive.                     | 3. Walking with long swinging steps.   |
| 4. Alberich turns himself into a dragon.      | 4. Alternate foot placing forward with trunk twisting and deep breathing.                                  |
| 5. Alberich then changes into a toad.         | 5. Hopping, squatting down, with hands on hips.  |
| 6. Logi ties him and walks away with him.     | 6. Stooping as though tying him, then walking rapidly.   |

## THE RHINEGOLD

### THE RAINBOW BRIDGE

Alberich feared that the gods would ask for his precious ring, and to prevent them from wishing for it, he touched the ring to his lips, and from the underworld the little dwarfs came, bearing great loads of treasure. Before Wotan set the dwarf free, he demanded the ring, saying that it belonged to the Rhine Maidens. Alberich was loath to give it up, and placed a spell upon the ring, saying, "None who possess it shall ever, through it, come to happiness. Sorrow attends, and whoever owns it shall be sad—his life a failure." Then he vanished into the dark hole that led to Nibelheim.

Logi saw Fasholt and Fafner coming near with Freia. When the giants saw the pile of gold they were delighted, but Wotan had not put the ring upon the rest of the treasure. They would not give Freia back until they had the ring. Fasholt and Fafner began to fight over the ring, and Fasholt was killed. Fafner seized the treasure and the ring, and fled to his far-away cave called "Hatehole," and there, in the shape of a great dragon, guarded his hoard.

- |  |   |
|--|---|
| 1. The dwarfs carry in great piles of gold.  | 1. Walking as though carrying a weight over shoulder. |
| 2. They are tired from carrying the load, and so stretch.  | 2. Deep breathing with arm stretching upward.         |
| 3. The giants arrive with Freia, who runs toward Wotan.  | 3. Running.   |
| 4. The giants hold her, and Wotan keeps reaching out for her.                                      | 4. Alternate arm stretching forward bending of trunk. |
| 5. Wotan gives the giants the ring and they release Freia. Together Wotan and Freia fly back home. | 5. Flying.  |
| 6. The giants fight over the ring; Fasholt is killed. Fafner runs away with the treasure.          | 6. Running—long steps.                                |
| 7. The Rainbow Bridge appears when Freia gets back, and all give a sigh of satisfaction.           | 7. Deep breathing.                                    |



### The Brownie's Washing

Once a Brownie lived in the coal bin of a large white house. And in the house lived three children. Every day the Brownie played with the children, but at night he went out to see what was going on and to play his mischievous little tricks. Now the big house had a big yard and in the corner of the yard was the gardener's cottage. Here the gardener lived with his wife.

The gardener wasn't always good to the children and this particular day he had taken away the pony cart and made the children feel very sad. That night when the Brownie went out, where do you suppose he went? He went straight to the gardener's cottage to see what mischief he could do. And there on the clothesline he saw the nice, clean, white washing which the gardener's wife had hung up before supper.

"Ha! ha!" thought the Brownie, "here's my chance for some fun." Then he hit the clothes with his dirty little hand and made the funniest black marks on the big white sheets, for we must remember that he lived in the coal cellar and was often very black, and he kicked the clothes with his feet and he tied some in knots. Then he danced gleefully home.

The next night when the Brownie went out again, he thought he'd go to see the gardener's wife. So he peeped in the window and there she sat at the table with her head on her arms, crying, and

the clothes basket full of the clothes which the Brownie had made black the night before.

Well, the Brownie wasn't a bad Brownie, and he hadn't meant to make the gardener's wife feel so badly, so he sat down to think what he could do. All of a sudden he jumped way up in the air and said: "I know! I'll take those clothes home and wash them myself."

When the gardener's wife had turned out the light and gone upstairs, the Brownie slipped into the house and picked up the basket, put it on his back, and took it home.

Then he washed the clothes and ironed them. He folded up the big sheets and put everything back into the basket and took the basket back. He knew that the gardener's wife would be pleased and very much surprised in the morning and he was glad because he had done something good, and so he jumped up and down with glee.

#### THE BROWNIE'S WASHING

- |  |  |
|--|--|
| 1. The Brownie goes to the gardener's cottage. | 1. Tiptoe running in circle, very quietly, like a Brownie.   |
| 2. The Brownie hits the clothes.               | 2. Hitting at imaginary sheets using full arm swing right and left, and jumping up in the air as high as possible. |
| 3. The Brownie kicks the sheets.               | 3. Alternate leg flinging forward.   |
| 4. The Brownie dances gleefully home.          | 4. Skipping, hopping and jumping around in circle.   |
| 5. The next night. He peeps into the windows.  | 5. Stretching on toes, shielding eyes with the hand and looking forward.   |
| 6. He sits down and thinks.                    | 6. Squatting position with elbow on knee and chin in the hand.   |
| 7. "I know."                                   | 7. Call, "I know," and jump up quickly.  |
| 8. He puts the basket on his back.             | 8. Stooping over as if lifting a heavy basket and putting it on the back.  |

- |   |   |
|---|---|
| 9. At home, he washes the clothes.      | 9. Arm bend standing position, forward downward bending touching the floor. Repeat in slow rhythm.              |
| 10. He irons the clothes.               | 10. Hands clenched as if holding an iron, arms extended forward, trunk twisting, moving arms from side to side. |
| 11. He folds up the clothes..           | 11. Arm stretching upward as if shaking a sheet. Then bringing arms together as if folding a sheet.             |
| 12. He puts everything into the basket. | 12. Stooping, followed by trunk raising as if picking up articles and placing in the basket.                    |
| 13. The Brownie jumps up and down.      | 13. Jumping lightly on toes.  |



## MYTHOLOGY\*

### ACTIONS OF THE GODS. (Key)

- |   |   |
|---|---|
| 1. <i>Jupiter</i> —riding on the clouds, hurling thunder bolts. | 1. Running lightly, periodically hurling an imaginary bolt, then clapping hands for the thunder.  |
| 2. <i>Neptune</i> —causing the waves.                           | 2. Three running steps to the side, swinging the arms up on the same side, then reverse.  |
| 3. <i>Æolus</i> —causing the wind.                              | 3. Deep breathing.  |
| 4. <i>Mercury</i> —running as messenger of the gods.            | 4. Running on tiptoes with right arm diagonally upward, left arm diagonally backward.   |
| 5. <i>Diana</i> —hunting.                                       | 5. Three leaping steps, then kneeling and simulating drawing a bow and shooting.  |
| 6. <i>Vulcan</i> —forging the bolts.                            | 6. Stride standing, both hands over one shoulder, swinging over head and straight down vigorously with deep knee bending. Alternating movement right and left.  |
| 7. <i>Cupid</i> —shooting.                                      | 7. Drawing a bow, on counts.<br>Count 1: Move both arms to the left, waist height.<br>Count 2: Raise arms to shoulder height.<br>Count 3: Bring back the right arm (as though drawing the bow) fingers at the corner of the mouth.<br>Count 4: Straighten the fingers of the right hand as though releasing the string. |

\* See Bulfinch's "Age of Fable" for the following stories.

## APOLLO AND DAPHNE

- |   |   |
|---|---|
| 1. Serpent creeping around destroying everything.                                     | 1. Crouching down, stealing around on tiptoe. |
| 2. Shooting of bow and arrow by Apollo. Then shooting of Apollo and Daphne, by Cupid. | 2. Shooting. See Key.                         |
| 3. Pursuit of Daphne by Apollo.   | 3. Light running.                             |
| 4. Changing of Daphne into a tree.  | 4. Stretching of arms upward for help.        |
| 5. Sighing of Apollo.   | 5. Deep breathing.                            |

## ATALANTA AND HIPPOMENES

- |  |   |
|--|---|
| 1. Atalanta and Hippomenes prepare to run a race.                                      | 1. Running in place with knee upward bending. |
| 2. The race begins.  | 2. Running lightly.                           |
| 3. Hippomenes throws an apple.   | 3. Throwing over shoulder.                    |
| 4. Atalanta stoops to pick it up.  | 4. Stooping.                                  |
| 5. Tired, so she breathes deeply.  | 5. Deep breathing.                            |
| 6. Hippomenes wins and carries off the apple.  | 6. Slow marching carrying weight.             |
| 7. Forgetting to pay tribute to Venus, they are changed into lions and yoked to a car. | 7. Slow ambling walking.                      |

## ĀĀDMUS AND EUĀPA

- |   |  |
|---|--|
| 1. Europa picking flowers.  | 1. Stooping.   |
| 2. Europa breathing sweet fragrance.  | 2. Deep breathing.   |
| 3. Arrival of the bull; making of a wreath for his horns; climbing on his back. | 3. Reaching up to put the wreath on his horns, "stretching tall" with arm raising sideways upward. |
| 4. The bull galloping off.  | 4. Galloping.  |
| 5. The bull leaping into the ocean and swimming.                                | 5. Swimming, arms and legs in "dog fashion."   |
| 6. Neptune making the waves.  | 6. See Key.  |
| 7. King sending men after them.   | 7. Rowing.   |
| 8. Cadmus goes in sailing vessel, Āolus blowing them.                           | 8. Deep breathing.   |
| 9. Cadmus reaches Greece. Follows the white cow until she lies down.            | 9. Walking.  |
| 10. Building a fire.  | 10. Chopping, and building a fire.   |
| 11. Killing the dragon and sowing the teeth.                                    | 11. Digging furrow, sowing teeth with swinging motion of the arm and twisting of the body.         |
| 12. Cadmus founds a city, builds a wall around it, is made King.                | 12. Stooping, lifting rocks to build the wall.   |
| 13. The men stretch after their labor.  | 13. Deep breathing.  |

## PERSEUS AND ANDROMEDA

- |   |  |
|---|--|
| 1. Perseus starts to hunt for the head of Medusa.                       | 1. Brisk walking.  |
| 2. Mercury lends his winged shoes, Minerva lends her shield.            | 2. Mercury. See Key.   |
| 3. He passes mountains and forests.                                     | 3. Swaying of the body (like trees).   |
| 4. He crosses the ocean.  | 4. Neptune. See Key.   |
| 5. A strong wind against him.   | 5. Æolus. See Key.   |
| 6. He arrives at Medusa's dwelling and kills her with Minerva's shield. | 6. Standing and stretching arms forward (as though holding shield).                  |
| 7. He discovers Andromeda on the return flight.                         | 7. Flying.   |
| 8. He sees the Monster swimming.  | 8. Swimming.   |
| 9. The waves beat on the rocks.   | 9. Waves. See Key.   |
| 10. He kills the monster. (Releases Andromeda and later marries her.)   | 10. "Chopping"—stride standing, both arms over right and left shoulders alternately. |
| 11. Dancing at the feast.   | 11. Dancing in a ring.   |
| 12. Deep breathing after dancing.                                       | 12. Deep breathing.  |

## NISUS AND SCYLLA

- |  |  |
|--|--|
| 1. Scylla climbs to the tower to overlook the enemy's camp.  | 1. Alternate knee upward bending with alternate arm raising forward upward.  |
| 2. She stands on the parapet and looks down and around.  | 2. Forward bending and side bending of trunk, with hand shading eyes.  |
| 3. She sees King Minos riding.   | 3. Galloping.  |
| 4. She sees the King hurl a javelin.   | 4. Hurling javelin.  |
| 5. She sees the King draw a bow.   | 5. Shooting. See Key.  |
| 6. Scylla cuts off the purple lock from her father's (Nisus) hair, and runs with it to Minos.                          | 6. Quick light running.  |
| 7. Minos refuses the offer of the lock and sets sail, taking Scylla with him.  | 7. Hoisting the sails—deep knee bending, with alternate arm raising forward upward, pulling vigorously on down stroke. |
| 8. The wind blows the boat along.  | 8. Deep breathing.   |
| 9. Nisus is changed into an eagle and flies over the boat, swooping down to attack Scylla, who is changed into a bird. | 9. Flying and dipping down periodically.   |

## IO

(Io changed into a cow by Jupiter. Argus as the guard.)

- |  |   |
|--|---|
| 1. Mercury sent to play to Argus.  | 1. See Key.                                     |
| 2. Stealing of the cow by Jupiter and meeting with Juno, from whom he runs.                | 2. Running in circle.                           |
| 3. (Gadfly in Io's ear.) Swims Bosphorous to get away.                                     | 3. Swimming—breast stroke with arms.            |
| 4. Neptune makes waves.  | 4. See Key.                                     |
| 5. Æolus makes winds.  | 5. See Key.                                     |
| 6. Wanderings of Io, up the mountains, etc.  | 6. Climbing—alternate high knee upward bending. |
| 7. Final release by Jupiter and her marriage to the King of Egypt. Dancing at the wedding. | 7. Skipping in circle.                          |

## PROSERPINE

- |  |  |
|--|--|
| 1. Pluto drives his chariot from the lower regions.                        | 1. Running, galloping.                 |
| 2. Shooting of arrow at Pluto by Cupid.                                    | 2. See Key.                            |
| 3. Proserpine picking flowers.   | 3. Stooping and picking.               |
| 4. Arrival of Pluto and kidnaping of Proserpine.                           | 4. Galloping.                          |
| 5. Ceres' search for Proserpine.   | 5. Trunk twisting, looking all around. |
| 6. Proserpine's return in the spring and the blooming of fragrant flowers. | 6. Deep breathing.                     |

## JASON, OR THE GOLDEN FLEECE

- |   |  |
|---|--|
| 1. Stepping down into the boat.           | 1. Alternate knee upward bending.  |
| 2. Hoisting the sails.                    | 2. Deep knee bending with alternate arm raising forward upward—pulling vigorously on the down stroke.  |
| 3. Æolus bringing winds.                  | 3. Deep breathing.   |
| 4. The voyage—rowing.                     | 4. With one foot forward, extending both arms forward and pulling back.  |
| 5. Motion of the waves. (Neptune.)        | 5. See Key.  |
| 6. Looking for storm clouds.              | 6. "Stretching tall" and twisting head from side to side.  |
| 7. Sighting for land.                     | 7. With hand shading eyes, trunk twisting alternately left and right.  |
| 8. Disembarking to get the golden fleece. | 8. Jumping up high and landing lightly.  |
| 9. Stealing up on the dragon.             | 9. Walking quietly on tiptoes. (Balance marching.)   |
| 10. Killing the dragon.                   | 10. In stride position with hands on right shoulder, swinging arms down toward left knee, with vigorous trunk twisting and knee bending. Repeat several times on right side, then on left. |
| 11. Running away with the fleece.         | 11. Carrying fleece on shoulder, running proudly, holding head up.   |
| 12. Tired from running.                   | 12. Deep breathing.  |

## THE GIFTS OF THE ALTARS

- |  |   |
|--|---|
| 1. Planting the grapeseeds.  | 1. First step of the Vineyard Dance. ("Social Games and Group Dances." Elsom and Trilling.)   |
| 2. Rain falling on the ground.   | 2. Arm raising and lowering with "twinkling" of fingers.  |
| 3. Picking grapes in the fall.   | 3. Second step of the Vineyard Dance.   |
| 4. Building thank offering altars and putting grapes on them.  | 4. Stooping and lifting up bowlders.  |
| 5. An altar for each of the following:<br>(a) Ceres.<br><br>(b) Bacchus — crushing grapes.<br>(c) Mercury.<br>(d) Æolus.<br>(e) Jupiter. | 5. Actions representing gods and goddesses.<br>(a) Sowing grain — trunk twisting.<br>(b) High knee upward bending.<br>(c) Flying.<br>(d) Deep breathing.<br>(e) Running. See Key. |
| 6. Lighting fires, blowing and fanning them.   | 6. Deep breathing. Waving of arms.  |
| 7. Dancing around the fires.   | 7. Skipping.  |
| 8. Wild boar plowing through the fields.   | 8. Knee upward bending.   |
| 9. Messengers sent to get men to kill the boar.  | 9. Running.   |
| 10. Throwing spears and killing the boar.  | 10. Deep breathing as the boar dies.  |



## THE FLOOD

- |  |  |
|--|--|
| 1. Jupiter sending rain.   | 1. Arm raising sideways upward, then lowering with "twinkling" of fingers. |
| 2. Jupiter hurling the thunder bolts.  | 2. See Key to the actions of the gods.                                     |
| 3. Deucalion and Pyrrha rowing a boat.   | 3. Rowing.   |
| 4. Neptune causing the waves.  | 4. See Key.  |
| 5. Æolus causing the wind.   | 5. See Key.  |
| 6. Arrival at Mt. Parnassus.   | 6. Walking with knee upward bending.                                       |
| 7. Mercury arrives.  | 7. See Key.  |
| 8. Deucalion and Pyrrha throw "the bones of their mother" over their shoulders as directed by Mercury. | 8. Stooping, throwing first over the left then over the right shoulder.    |
| 9. Maidens and young men spring up. All join hands in a ring and dance for joy.                        | 9. Skipping.   |
| 10. Tired—so breathe deeply.   | 10. Deep breathing.  |

## THE MYRMIDONS

- |   |   |
|---|---|
| 1. Offering petition to Jupiter.                                | 1. "Stretching tall" with arm raising forward upward and lowering sideways downward.  |
| 2. Jupiter rushing across heaven hurling thunderbolts.          | 2. See Key.   |
| 3. The oak tree sacred to Jupiter with wide spreading branches. | 3. Arms raised to side horizontal position, side bending of trunk followed by twisting.                                       |
| 4. Ants busy carrying fodder up the trunk.                      | 4. Alternate knee upward bending with opposite arm raising forward upward (as in climbing).                                   |
| 5. Shaking of the tree and rustling of the branches.            | 5. With arms over head, circumduction of trunk, followed by lowering of arms, sideways downward, and raising sideways upward. |
| 6. Dream about ants changing into men.                          | 6. Crouching down, head on knee, gradually rising and then "stretching tall."   |
| 7. Men march forward, then kneel and hail Æcus as king.         | 7. Marching around circle, then kneeling and bending forward  |

## DANAE AND PERSEUS

- |   |  |
|---|--|
| 1. Building of a vault in which to keep Danāe.                    | 1. Digging, followed by building of wall, raising blocks of stone.         |
| 2. Danāe breathing the fresh air coming in at the window.         | 2. Deep breathing.   |
| 3. Jupiter appearing in a shower.                                 | 3. Arm raising sideways upward, then lowering with "twinkling" of fingers. |
| 4. Building of a chest in which to send Danāe and Perseus afloat. | 4. Stride standing, driving nails and sawing.                              |
| 5. Drifting of the chest; gentle waves by Neptune.                | 5. See Key for Neptune.  |
| 6. Birds flying about the chest.                                  | 6. Flying.   |
| 7. Wind sent by Æolus.  | 7. Deep breathing.   |
| 8. Storm comes up, high waves and strong wind.                    | 8. See Key for waves and wind.   |
| 9. Rocking of child in Danāe's arms.                              | 9. Swaying of trunk from side to side.                                     |
| 10. Arrival on shore and stretching when out of the chest.        | 10. Deep breathing with arm raising sideways upward.                       |

## CEYX AND HALCYONE

- |  |  |
|--|--|
| 1. Ceyx starts on a journey to Apollo, in a boat.                                | 1. Rowing.   |
| 2. The breeze plays among the ropes.   | 2. Deep breathing with arm raising sideways.                               |
| 3. Neptune causes waves.   | 3. See Key.  |
| 4. Thunder and lightning from Jupiter.   | 4. See Key.  |
| 5. Rain falls.   | 5. Arm raising sideways upward, then lowering with "twinkling" of fingers. |
| 6. The boat is wrecked and the men try to swim, but drown.                       | 6. Swimming.   |
| 7. Morpheus is sent, flying noiselessly to tell Halcyone of her husband's death. | 7. Flying.   |
| 8. Halcyone is changed to a bird. He builds a floating nest and rests.           | 8. Deep breathing.   |

## ULYSSES

- |   |   |
|---|---|
| 1. Returning home from Troy in a boat.  | 1. Rowing.  |
| 2. Arrival at the island of Æolus and receiving the gift of dangerous winds. Departure with fair winds. | 2. Deep breathing.                                  |
| 3. Men letting winds out of bags.   | 3. Running quickly with violent waving of arms.     |
| 4. Arrival at the land of barbarous savages and the attack by them.                                     | 4. Hurling large rocks.                             |
| 5. Men struggling in the water.   | 5. Swimming dog-fashion and breast stroke.          |
| 6. Rowing quickly away.   | 6. Rowing.  |
| 7. Deep breathing and stretching when safely away from land.  | 7. Deep breathing with arm raising sideways upward. |

ULYSSES—(*Continued*)

- |   |   |
|---|---|
| 1. Arrival at Calypso's and descent from the raft.                  | 1. Jumping, landing with bent knees.                                  |
| 2. Stretching after getting off of the raft.                        | 2. Arm bending and stretching upward, and lowering sideways downward. |
| 3. Building of a new raft.  | 3. Chopping wood.   |
| 4. A favorable wind guides them on their way.                       | 4. Deep breathing.  |
| 5. A storm arises.  | 5. High waves. See Key.   |
| 6. Tipping of the raft.   | 6. Steamboat exercise. Arms side horizontal, side bending of trunk.   |
| 7. A cormorant flies down to the raft, being a disguised sea nymph. | 7. Flying and running lightly.  |
| 8. Gives Ulysses a girdle with which to swim to shore.              | 8. Swimming breast stroke with deep breathing.                        |

## ULYSSES—(*Concluded*)

- |  |   |
|--|---|
| <ol style="list-style-type: none"> <li>1. Arrival at the country of the Phœnicians. Exhausted, so collects a pile of leaves and lies in them.</li> <li>2. The daughter of the King comes to the riverside to wash garments with her maidens.</li> <li>3. Washing garments.</li> <li>4. Stretching and deep breathing after the work.</li> <li>5. Playing a game of ball.</li> <li>6. Ulysses is awakened. The Princess asks him to come to the castle. He meets a woman (Minerva) carrying a pitcher of water and she guides him.</li> <li>7. He sees many very beautiful trees in the yard.</li> <li>8. He sees the vintagers treading the wine press.</li> <li>9. He sees the fountains.</li> <li>10. Arrival at court and presentation of gifts by the King and courtiers. He is given a boat to continue his journey. Favorable winds blow the boat home.</li> </ol> | <ol style="list-style-type: none"> <li>1. Forward downward bending, piling up leaves.</li> <li>2. Trotting like horses and pulling wagon.</li> <li>3. Left hand as wash board—right hand rubbed over it with forward downward bending of trunk.</li> <li>4. Deep breathing with arm raising sideways upward.</li> <li>5. Throwing a ball.</li> <li>6. Slow balance, marching, carrying weight on head.</li> <li>7. Swaying like tree with trunk twisting.</li> <li>8. Alternate high knee upward bending.</li> <li>9. Stooping, followed by quick standing, "stretching tall," with arms over head, then arm lowering sideways downward with "twinkling" of fingers like water of fountain.</li> <li>10. Deep breathing.</li> </ol> |
|--|---|

## THE LABORS OF HERCULES

- |   |  |
|---|--|
| 1. Fighting the Nemean Lion.  | 1. (a) Swinging club, with vigorous trunk twisting.<br>(b) Shooting with bow and arrow. See Key.                       |
| 2. Carrying the dead lion.  | 2. Slow marching carrying weight on shoulder.  |
| 3. Hydra ravaging the country.  | 3. Running with high knee upward bending.  |
| 4. (a) Hercules striking off the heads.<br>(b) Hercules burning the heads.<br>(c) Hercules burying the immortal head. | 4. (a) Chopping.<br>(b) Building fire, breaking up wood, stopping and blowing.<br>(c) Digging and throwing dirt aside. |
| 5. Stretching after working hard.   | 5. Deep breathing with arm raising sideways upward.  |



## THE CONSTELLATION OF ORION

- |  |  |
|--|--|
| 1. Diana flies down from Mt. Olympus.                        | 1. Flying.   |
| 2. Diana goes hunting.                                       | 2. Slow, quiet steps.  |
| 3. Diana looks for game.                                     | 3. Deep knee bending with trunk twisting, alternate right and left, hand shading eyes. |
| 4. Diana shoots.   | 4. Shooting. See Key.  |
| 5. Diana runs to see what she has hit.                       | 5. Running.  |
| 6. She finds Orion whom she has shot, and drags him out.     | 6. Slow walking, bending to the side as though pulling a weight.                       |
| 7. She flies back to Mt. Olympus.                            | 7. Flying.   |
| 8. Diana sighs with grief because she has killed her friend. | 8. Deep breathing.   |

(The Constellation of Orion may be drawn on the board and the children told where it may be seen in the sky.)

## SCHOOLROOM GAMES

### SUGGESTIONS FOR THE TEACHING OF SCHOOLROOM GAMES

#### RELAY RACES

1. Teach each relay slowly at first, using one team only with which to illustrate the plan of procedure, and stating definitely on which side of his seat the runner is to leave and on which to return.
2. In order to avoid confusion and noise, it is often well, in a crowded room with narrow aisles, to have only alternate rows compete at one time, thus decreasing the number of runners and avoiding collision in the aisles.
3. Make it a rule that only the last one seated may raise his hand to announce that his row has finished. This avoids confusion and helps in determining the winner.
4. Blackboard Relays.
  - (a) Definitely define the space on the board which each row is to use, by drawing lines to mark boundaries.
  - (b) Emphasize the fact that neatness is a very important factor.
5. Various ways of starting and shifting in relays.
  - (a) Starting from the front seat.

This is probably the simplest method, but it is most important to insist that each runner be seated before the next one starts, as otherwise there is serious colliding and pushing.
  - (b) Starting from the rear seat.

In this it is not necessary to insist that a runner be seated before the next runner starts, as the runner tags

the pupil in front of him as he passes, and then takes his seat. This method furnishes variety, and divides the responsibility of beginning and ending the races between the occupants of the first and last seats.

(c) Shifting with everyone moving back.

The pupil in the rear seat starts and as soon as he has started, all the children in the row move back a seat, in the aisle opposite that in which the last pupil is running. On his return, the runner seats himself in the front seat, and the pupil in the last seat starts. Only alternate rows may compete with this method, as otherwise those shifting interfere with the runner. The advantages of this method are that each runner goes on equal distance and has the maximum length of run. The disadvantage is that it is often difficult to judge if the last pupil waits until the runner is seated before starting, and it may help somewhat to have the runner raise his hand as he sits down, as a signal to the pupil in the rear seat to start.

(d) Shifting with everyone moving forward.

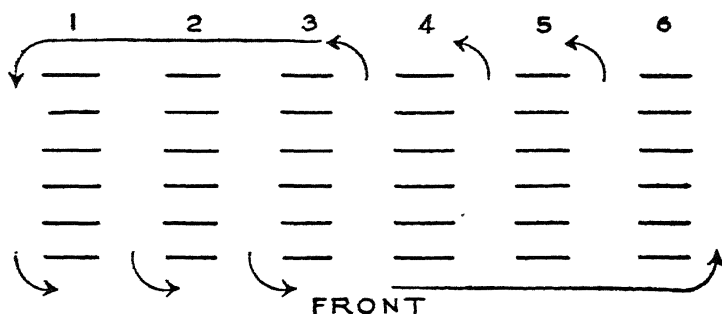
This method is like the above except that the pupil in the front seat starts, and all the rest shift forward. It is necessary in certain games such as Schoolroom Bowling, where each player must take his turn from the front seat.

**JUDGES.**—Since there are so often some pupils absent, making the numbers in the different rows or teams unequal, it is a good plan to use the extra pupils for judges to act in various capacities and to assist in making decisions. This office can be made to seem important, by stressing the responsibility of the duties and making the children feel that it is a position of trust. The judges should frequently be changed, in order to give different pupils an opportunity to serve in this capacity.

**PENALTY FOR LOUD NOISE.**—Never allow cheering or other loud noise during a game, and penalize any team for it by taking points from their score or keeping the victory from them if they win it. Thus other classes will not be disturbed during the school period.

**METHOD OF CIRCLE FORMATION.**—Have one half of the class face

the front of the room, and the other half the back. Then the outside row on either side leads around the room, each subsequent row following as soon as the preceding one has passed. By the time the last pupil is out of the aisle, the class will be in a circle, as shown by the diagram.



## LITTLE SHADOW

Grades 1-2

Based on the following poem by Robert Louis Stevenson :

I have a little shadow that goes in and out with me,  
But what can be the use of him is more than I can see.  
He is very, very like me from his heels up to his head,  
And I see him jump before me when I jump into my bed.  
The funniest thing about him is the way he likes to grow,  
Not at all like proper children which is very, very slow.  
For he sometimes shoots up taller like an India rubber ball  
And he sometimes gets so little that there is none of him at all.  
One morning very early before the sun was up,  
I rose and found the shining dew on every buttercup;  
But my lazy little shadow like an arrant sleepy head,  
Had stayed at home behind me and was fast asleep in bed.

The poem is read and discussed and possibly learned.

One child then stands in front of the class and blinds his eyes. The teacher, acting as leader, then says, "I have a little shadow, and sometimes he's very tall," whereupon all stretch up as tall as possible; "and sometimes he's very small," all do deep knee bending. At the suggestion from the teacher all rise quietly or remain "small." The child with blinded eyes is then asked: "Which are we now, tall or small?" If he guesses correctly, he may choose another to take his place; if he is wrong, someone else is chosen by the teacher.

NOTE.—For variation, it is possible to add: "I have a little shadow who goes *in*" (everyone bends forward) "and *out* with me (everyone faces in the opposite direction and bends forward).

## HARDY FLOWERS

### Grades 1-2

The children in each row choose the name of a flower that they wish to represent. One child is chosen to stand before the class and give commands. He may make any of the following statements: "In the winter the seeds are in the ground." The children then squat down with bent heads.

"In the spring the flowers begin to grow"—the children still stoop but lift up their heads and raise their arms to shoulder level.

"In the summer the flowers grow tall." The children stand and raise their arms above their heads.

"In the fall the flowers wilt." The children lower their arms to the side and let the head droop.

The leader does not necessarily take the position corresponding to the description, but tries to confuse the others by doing something different. When a child makes a mistake he is a "dead flower" and the wind blows him away; that is, he runs around the room and sits down when he reaches his seat. At the end of the playing time the row that has the greatest number still standing represents the hardiest flower.

NOTE.—The commands are not necessarily given in the order written, but they may be varied according to the wish of the "caller." Before actually playing the game, it is well for the teacher to give the commands several times, so that the children will become thoroughly familiar with them and with the positions. It is well to let different children give the commands periodically, so that all may have both types of mental discipline.

A good deal can be made of the names of the flowers, as to their hardiness, their habitat and general characteristics, thus embodying nature study in the game.

## TYING THE KNOT RELAY

Grades 1-2

Each row represents a team.

The first child in each row stands in front of his row, facing it, holding out his right arm. A string is provided for each row.

At the signal, the second child in each row runs to the front, ties the string in a bow around the wrist of the one standing there, then returns to his seat, tagging the one behind him as he sits. That one then runs to the front, unties the string, carries it back and gives it to the one behind him. The game continues thus until the last child has had his turn and the first one has returned to his seat. The row finishing first wins.

NOTE.—There will be judges needed to see that the bows are completely and correctly tied.

This type of game can be used for Boy or Girl Scout troops, to give them practice in tying various knots.

## SANDMAN AND SUNBEAM

Grades 1-2

One child is chosen to be the Sandman, and one to be the Sunbeam.

The Sandman comes forward and says: "I am the Sandman and shall put you all to sleep." He then runs quietly around the room, touching each of the players, who close their eyes and put their heads on their desks as soon as touched. The Sandman takes his seat when he has touched the last one.

The Sunbeam then gets up and says: "I am the Sunbeam and I shall waken you." He runs lightly around the room and touches one player, who immediately jumps up and runs after the Sunbeam. If he catches him before he reaches his seat, he may change places with the Sunbeam and a new Sandman is chosen for the next game. If he does not catch the Sunbeam, he resumes his seat and the Sunbeam becomes the Sandman, and chooses a new Sunbeam.



## POP JACK IN THE BOX

Grades 1-3

Each row represents a team.

At the signal, the last child in each row stands quickly, jumps high in the air and claps his hands over his head, then immediately sits again and tags the one in front of him. The one tagged then does as the first one, and so in turn each child in the row does the same. When the one in the front seat has had his turn, he stands again, faces his row and says quickly, "Pop Jack in the box," whereupon everyone in the row stands and sits as before. The row which finishes first, wins.

It is a foul if a player fails to stand erect on two feet, and his row is thereby prevented from winning.

NOTE.—There should be a judge for each row or at least every two rows, as it is very difficult to judge the fouls otherwise.

## BALANCE BOOK MARCH

Grades 1-3

The class is arranged for Zig-Zag marching. (See p. viii.) Each child has a book on his head. The class starts to march, and as a book falls off, the owner must take his seat. The hands must be kept down at the sides all of the time. The child left on the floor the longest is the winner of the game.

NOTE.—This game is excellent because its postural value may be stressed by telling the children that it is easiest to balance a book successfully in an erect posture.

## FIND ME FIRST

Grades 1-3

Every child is given a number, but there is no definite order for the numbering.

One child is the "Caller." He squats down in the aisle, keeping his head below the level of the desks. He calls some number, whereupon the child so numbered, hereafter "the Chaser," quietly gets out of his seat, squats down in the aisle and tries to find the "Caller" who at the same time is trying to get to the seat just vacated, without being seen. If the "Chaser" finds him, he cries, "I spy," then they both stand, and the "Caller" tries to get to the vacant seat before the "Chaser" can tag him.

SCORING.—If the "Caller" gets to his seat safely before he is seen, he wins two points. If he gets there safely, but is seen, he wins one point. If the "Chaser" catches the "Caller," he wins one point. If the "Caller" reaches the seat safely, he may be "Caller" again, or choose another. If the "Chaser" catches the "Caller," the former may be "Caller" the next time.

## MERRY CHRISTMAS

### Grades 1-3

One child is chosen to stand in the front of the room.

This child imitates something that he wishes for Christmas. As soon as any child in the room thinks he has guessed what it is, he raises his hand, and the teacher calls on him to stand and name the object. If he is correct, the child in front calls "Merry Christmas" and immediately starts chasing him around the room. If the Chaser catches him before he gets back to his seat, the Chaser again goes to the front of the room and imitates another object as before. If the Runner gets safely to his seat, he may take the Chaser's place in the front.

The game could be changed slightly and used for other occasions. For instance, it could be called "Circus," and then the child in front might imitate some animal or act in a circus.

## COLUMBUS TAG

### Grades 2-3

Each row is given the name of a month, as September, June, January. The children in the rows are then numbered consecutively. These numbers stand for the days of the month. A player who is chosen to be Columbus comes up to the front of the room, and looks about with one hand above his eyes, as though sighting land. As he does this, the remainder of the players say, "When do you expect to land, Columbus?" He answers, "I expect to land on,"—for example—"September fourth."

As he says the date, the one so named chases Columbus, who runs and tries to reach "September fourth's" seat without being caught by him. If he is successful, he may again be Columbus. If not, he returns to his original seat, and the chaser becomes Columbus.

NOTE.—It will make it more difficult for Columbus if the players change seats and do not sit in regular order. He then can have no idea from which part of the room the player whom he names is to come.

## IMITATION RELAY

Grades 2-4

Each row constitutes a team.

On the signal the first one in each row runs to the blackboard, writes some action, and returns to his seat, giving the chalk to the next one in the row. That player must then perform the action written as he goes to the blackboard. He erases that word, writes another action, and returns to his seat. The game then continues in this way until the last player has returned to his seat. The row finishing first wins.

## MARBLES

Grades 2-4

Each row represents a team.

On the signal, the first player in each row runs to the blackboard, draws a circle, and puts in it dots (marbles) numbering one less than there are players in his row. He then returns to his seat, and gives the chalk to the one behind him. That player then runs to the board, crosses out one dot (hits out one marble) returns to his seat, and the game continues in this manner until the last one in the row has crossed out the last dot and returned to his seat. The row finishing first wins.

NOTE.—For variation, the first one in the row may write the initials of each one in his team; then each succeeding player crosses out his own initials.

## SIMPLE ADDITION RELAY

Grades 3-4

The class is divided into two teams, which either stand in parallel lines or remain in their seats, according to the number playing.

The teacher puts on the blackboard the numbers that the class has recently been "building" in arithmetic.

The teacher calls two numbers, the sum of which is on the board, and the first one on each team runs to the board and tries to point first to the correct answer. The one who succeeds scores one point for his side. That one then goes to the end of his team, if they are standing, or else resumes his seat, and the next one goes the following time. At the end of a specified time the team with the highest score wins.

NOTE.—In most schools there are cards which have the numbers on them in black print. These can be arranged on the edge of the blackboard and the first pupil there may then take the card. Thus the team having the most cards at the end of the time wins.

## THE MONTHS

### Grades 3-5

Each row is a team. On the signal, the first one in the competing rows runs to the board and writes the first month of the year. He returns to his seat, gives the chalk to the one behind him, who then runs up and writes the second month. This continues on through the row, until each has run.

SCORING.—The row finishing first gets two points. For every month written correctly, one point is given. For the neatest list, one point.

NOTE.—If there are not more than six or eight in the row, it is well to have the first ones run again in order to complete the list of months. When the last month has been written, the row will have finished. If there are just six in a row, two rows may constitute a team, and then one row will write the first half, the other the last half of the months. For younger children this game may be played using the days of the week instead of the months. For a more advanced form, have each pupil, as he writes the month, put after it the number of days in it.



## INITIAL RELAY

Grades 3-5

Each row represents a team. On the signal, the first one in each row runs to the board and writes a word beginning with the initial letter of his first name. He then returns to his seat, gives the chalk to the one behind, who then runs to the board and does likewise. This continues until each one has had a turn.

SCORING.—The row finishing first gets three points. For each word correctly written, one point is given. For the neatest list, one point.

## NATURE STUDY GAME

Grades 3-5

One pupil is chosen to be "It." He stands in front of the class and describes some flower, giving its color, shape, size, the season and place it grows, etc. The other children guess, and the one who first guesses it correctly, chases "It" to his seat. If he catches him before he gets there, he may be "It" for next time. If he fails to catch him, the same one is "It" again.

NOTE.—This game can be used equally well in studying birds, trees, plants, etc. When two guess the correct name at once, the one who is "It" may choose the one he wants to have take his place for the next time.

## TRAIN RELAY

### Grades 3-5

Each row represents one coach of a train. (The pupils may name their coaches if so desired.)

The first pupil in each row is the conductor. On the signal, the conductor runs down his row and up the other side, tagging the second pupil. The conductor then takes his seat.

The second pupil, on being tagged, runs to the board and writes the names of the city to which he is going, and after it, the number of persons who are traveling with him. (It may be a mother and father, for example, and then he would write "Chicago, 3.")

This pupil then runs back and tags the third one, who likewise goes to the board. This continues down the row, and as the last one is returning to his seat, he tags the conductor, who runs to the board and adds the column of figures, to see how many are traveling in his coach. He then runs to his seat and puts up his hand as a sign that his row has finished.

SCORING.—The row finishing first wins three points. The row finishing second wins two points. For each word spelled correctly—one point. For correct addition—ten points.

NOTE.—Each time the game is played, a different pupil may act as conductor. Stress the point that addition and spelling are given more points than speed.

If the same city is written more than once in the same row, one point is taken from that score.

## BEAN BAG TAG

### Grades 3-5

One pupil is chosen to be "It." He is given two bean bags, one of which he places on his head, and walks through the aisles until he comes to someone that he wishes to tag. He then places the second bean bag on that pupil's head, and walks rapidly to his own seat. The other pupil must try to tag him before he reaches his seat. If he is tagged, he sits down, and the other one may be "It." If not tagged, he may be "It" again.

The hands must be kept down at the sides, and the bag must not be touched while the pupil is walking. If the bag falls, the pupil must stop, pick it up, and replace it on his head, before he may continue his walk.

NOTE.—It is advisable to tell the one who is "It" to tag only those who are sitting very straight in their seats, and also to point out that it is easier to balance the bean bag if one is walking in a good erect position, thereby emphasizing good posture throughout.

Added interest may be gained by having the children sit with their eyes closed as the one who is "It" tiptoes down the aisles, and then open their eyes as soon as someone is tagged. Also, if the room is large, it may be divided, and the game played simultaneously in each division, thereby giving each child a better chance to be "It."

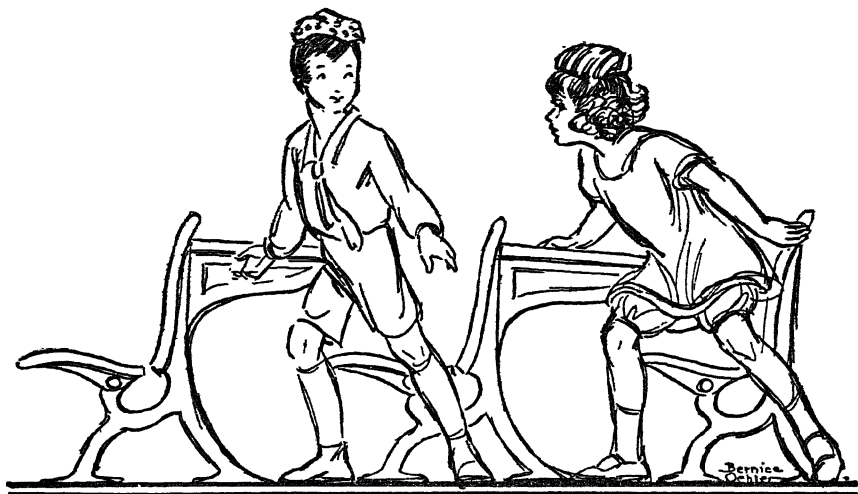
## ALPHABET CHANGE

Grades 3-6

Every child in the room is given some letter between A and I. This will mean that two or three may have the same letter, according to the number of children.

One child is chosen to act as the leader. He stands in front of the room, calls some letter, whereupon all children so named change seats. While they are doing so, the leader tries to get a seat thus vacated. The one who fails to get a seat becomes the leader.

NOTE.—In the lower grades where children are so eager to be leaders, there may be a tendency for them not to try to get a seat. If this is the case, change the plan and say that if the leader gets a seat, he may again be the leader. If he fails, he must choose someone to take his place.



## CHALK TALK

### Grades 3-6

The teams are those in adjacent seats of similar number—that is all in the first seat are one team, those in the second another, etc.

The teacher gives the one on the outside aisle in each team a piece of chalk, which is put on the floor, and whispers a sentence to him. On the signal, each one transfers the chalk to the floor on the opposite side of his desk, at the same time whispering the sentence to the next one in his team. That one then does as the first one, and so on across the room, until the last one in the team gets the chalk. He then runs to the board and writes the sentence as it came to him. The team which finishes first with the message most nearly correct wins.

NOTE.—There should be judges to see that the chalk is put *on* the floor each time and to watch that the sentence is not given more than once to each person.

#### *Front*

Team I	—	—	—	—	—	—
Team II	—	—	—	—	—	—
Team III	—	—	—	—	—	—
Team IV	—	—	—	—	—	—
Team V	—	—	—	—	—	—

## WHAT'S YOUR NAME RELAY

Grades 3-8

Each row represents a team.

A sheet of paper is placed on each front desk, and on the signal the first pupil writes his name, and passes the sheet overhead with both hands to the one behind who does the same, etc. After the last pupil has written his name he runs forward in the right-hand aisle and gives the paper to the teacher.

SCORING.—The row which first reaches the teacher with its paper wins three points. Each name on each paper which is neatly and legibly written wins one point for that team.

NOTE.—The particular advantage of this game is the opportunity that it gives a special teacher of obtaining a room chart, whereby she may quickly learn the children's names. In many rooms the seats are shifted for the Physical Education work, or the girls or boys of two grades are combined, so that the regular room chart is of no value. More points are given for neatness and legibility than for speed, so that the names will be decipherable, and this point should be stressed.

## SPELLING RELAY

### Grades 3-8

Each row represents a team, and the pupils in each row are numbered consecutively.

All numbers "One" are given some word from a recent spelling lesson, all numbers "Two," another, and so on throughout each row.

At the signal, Number One in each row runs to the board, writes his word and returns to his seat, and passes the chalk over his head to Number Two. Each one in turn then runs to the board and writes his word. The row which finishes first wins three points. For every word spelled correctly, one point is given. If the writing is illegible, the word is considered wrong.

## BALANCE RELAY

Grades 3-8

Each row constitutes a team.

A book or bean bag is given to the first child in every alternate row. At a given signal this first player stands, places the book or bean bag on his head, goes forward around his seat, then to the rear of the room, encircling his row until his own seat is again reached. As soon as he is seated, he passes the book or bag over his head to the next player behind him, who then proceeds as the first one. This continues until each child in the row has had a turn. The row in which the last child is seated first wins.

If the book is dropped from the head, the player must stop and replace it before he may continue. The hands must remain at the side while he is walking.

SCORING.—One point is given for each player who keeps the book on his head throughout his turn.

Three points are given to the row which finishes first.



## HIDE AND SEEK RELAY

Grades 3-8

Each player is provided with a piece of cardboard or paper, each piece being of uniform size. On this is written the player's name. Each row constitutes a team, and the cards in each row are collected and placed name downward in a pile on a chair in front of the row, or on the floor.

At the signal, the first one in each row runs to the pile of names, finds his own card, and returns to his seat. He then tags the one behind him who proceeds in the same way. Each one in the row thus has a turn, and the row finishing first wins.

NOTE.—There should be a judge for each row to see that every runner takes his *own* name card.

## BLIND PICTURES

Grades 4-6

One player is selected from every row but one, which row acts as judge. The pupils selected are blindfolded and placed before the blackboard with a piece of chalk. One pupil in the room makes a sound in imitation of some animal. The sound is repeated three times, after which the pupils at the blackboard draw a picture of the animal imitated and write underneath the name of the pupil who they think made the sound. About one minute is allowed for this. The pupils who are acting as judges then vote on the best picture.

SCORING.—The best picture counts five, and guessing the right name counts five. A score is kept for each row, above the space where the pictures are drawn, and added up when the game is finished.

The teacher chooses the first players from each row, and after that each child chooses the one from his row whom he wishes to have draw next. No child may be chosen more than once until all have had one turn. The row which is to act as judge is designated each time by the teacher.

## FOOTBALL RELAY

### Grades 4-6

Each row represents a team. Have only alternate rows play at a time, the winners competing for the championship. The first one in each row holds a bean bag, and at a signal he stands at the right of his desk, drops and kicks the bag as in a drop-kick in football. A line is drawn four feet away from the first desk, and if he can kick the bag over this line, it counts three for his side.

After the first one has kicked the bag, he runs and picks it up, brings it back to the next one in his row who has advanced to the first seat, and then runs down the left aisle to the last seat. (All pupils have advanced one seat by this time.) The relay continues in this way until each one has had his turn.

SCORING.—The row finishing first wins five points. The total of successful kicks is also noted for each team.

NOTE.—Children not playing may be called upon to keep the score on the blackboard, one acting as judge for each row competing.

## ANIMAL RACE

Grades 4-6

The class is seated with an even number of pupils in each row, and each row is allowed to choose (or is given) the name of some animal. The name of the animal is then written on the blackboard in front of the row which chose it. On the signal, the first player in each row runs to the blackboard and writes under the name of the animal some verb, which denotes some activity of that animal. As, for example, with "Squirrel," he might write, "runs, climbs," etc. He then picks up the chalk, runs to his seat, and hands it to the second player. This is repeated until every child in the row has had his turn, and the row which completes the list first wins.

SCORING AND FOULS.—The winning row wins five points. Fouls are called for starting from the seat before receiving the piece of chalk, for writing some activity which that particular animal is incapable of performing, and for repeating the same activity. Each foul deducts one point.

NOTE.—If few enough rows are competing at one time so that the judge can watch all the lists and remember if there were any errors or repeated words, the game may be made additionally complicated by having each pupil also erase the word he has written. That is, after the last player in the row has written his word, he picks up the eraser and hands it to the first player of the row as he returns to his seat. This first pupil erases the word he has written, takes the eraser to the second pupil, etc. The row wins which first erases all of the words. This makes a better game for upper grades.

## ROYALTY

### Grades 4-6

An even number of pupils sit in each row, and are arranged, if possible, so that all boys are together in rows, and all girls together. Name the rows "Ladies," "Queens," "Knights," and "Kings," respectively. The pupils keep these names during the whole game even though their positions be changed. One pupil is without a seat and is called the "Lost Prince" or "Lost Princess." This pupil stands in the front of the room and repeats the following verse (which should be written on the blackboard until the pupils learn it).

"Kings and Queens, upon your throne,  
Here I stand all, all alone.  
Knights and Ladies, so greatly admired,  
Still I stand and am growing tired.  
Mumbly, dumbly, do-rah-day,  
Witch of the black tooth, show me the way."

Immediately following the last line the pupil calls any combination of names as "Kings and Queens," "Ladies and Kings," "Knights and Queens," etc. The pupils, whose names are called, get up and change places. They may go between the seats, but each one must change his place. During the changing, the one who is "It" tries to get a seat. The one who is left over then becomes "It." The person who is first "It" is also given a name before the game is started.

NOTE.—The game must be kept moving rapidly. If used in the lower grades, the dramatic element may be particularly emphasized.

## FIRST AND LAST RELAY

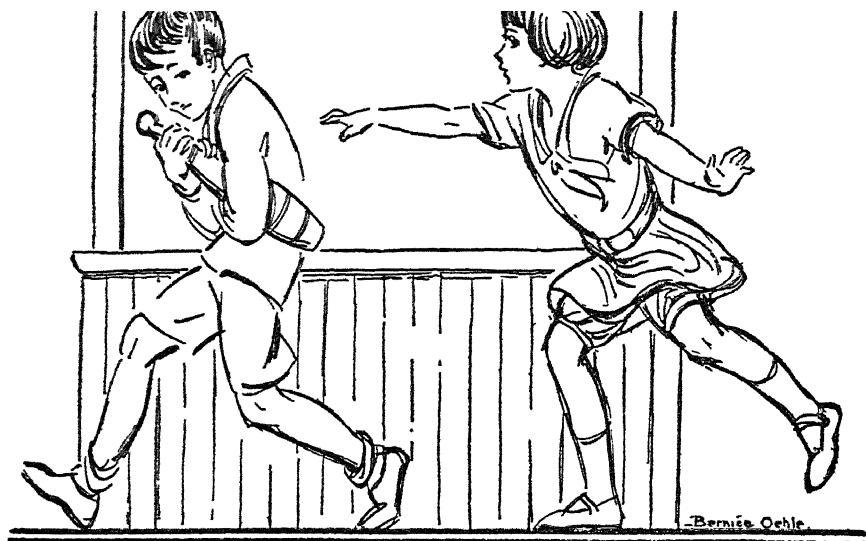
Grades 4-8

Each row is a team, and alternate rows compete.

The teacher writes a letter on the blackboard opposite each row. On the signal, the first one in the competing rows runs to the blackboard and writes some word beginning with that letter. He then returns to his seat by running down the left side of the row and coming up on the right side. When he is seated, the one behind him runs, and writes a word beginning with the last letter of the preceding word. The game continues thus, each player writing a word beginning with the last letter of the one before.

SCORING.—The row finishing first gets two points. For every correct word, one point. For the neatest list, one point.

NOTE.—For a more advanced form of this game, see "Last Letter Contest."



## SCHOOLROOM CLUB SNATCH

Grades 4-8

Have each row named as birds, flowers, etc., for the girls; giants, heroes, etc., for the boys, or if they are already organized into squads, use the squad names. There must be an even number of rows.

Number off in each row from the front. The two outside rows play against each other, then the next two, etc., so that the players called have the same distance to go.

An Indian club is placed in the front and center of the room, on a designated spot. The teacher or some child who is chosen calls a number and the names of two teams which play against each other. The children so designated then run to the front of the room, and as in the familiar gymnasium game of Club Snatch, each tries to get the club and carry it safely back to his seat. If one of them captures it, the other pursues him and tries to tag him. If he is not tagged before he reaches his seat, it counts one point for his side. If he is caught, the other side wins one point. The club is then returned to its place, and other numbers and rows are called in succession.

SCORING.—A space on the blackboard in front of each row should be used for the record of the score, and at the end of a given time, the totals are taken and the winner announced.

NOTE.—For special suggestions on the playing of the game, see "A Practical Handbook of Games," Elmore, page 30.

## SPELLING LESSON RELAY

### Grades 4-8

Each row is a team, and alternate rows compete.

On the signal, the last one in the row runs to the first one and whispers a word to him. That one immediately runs to the board and writes it. He returns and whispers another word to the one behind him, who runs up and writes it. The game proceeds in this way until each one in the row has written a word.

SCORING.—For every word correctly spelled, one point. For neatness, two points. For the row finishing first, two points.

NOTE.—The teacher gives the number of the spelling lesson from which the words are to be chosen, so that they will be of uniform difficulty. She may also limit the choice of words to geographical or historical subjects, or words in a recent reading lesson.

Suggested subjects :

1. Names of Greek gods and goddesses.
2. Famous men in American history.
3. Cities in different countries.
4. Rivers in different countries.
5. Products of different countries.



## WHAT'S THE ANSWER RELAY

Grades 5-6

Each row is a team.

On the signal, the last one in the row runs to the blackboard and writes some problem in multiplication. He then runs back and touches the one who sits just in front of him. That one then runs up and writes the answer to the problem. The race continues in this way, each one alternately writing and answering a problem.

SCORING.—The first row to finish wins two points. For every problem answered correctly, five points. For neatness, one point.

NOTE.—This can be used for division, addition or subtraction equally well, according to what the class is studying at the time.

## ARITHMETIC PROGRESSION RELAY

Grades 5-6

Each row is a team.

At the signal, the first one in each row runs to the board and starts the progression in any way he may wish as for instance:  $6 + 3$ . The next one then adds to it a different sign as:  $6 + 3 - 5$ .

This is continued, each one using a different sign from the one *immediately* preceding. The last one in the row completes the progression, by putting down the answer.

The row finishing first with the correct answer wins.

NOTE.—This game affords excellent opportunity for the reviewing of the four fundamental operations in arithmetic.

## ALPHABET GAME

### Grades 5-8

One pupil stands in front of the class and acts as the leader. The rest of the pupils stand next to their seats, and when the leader calls out a vowel, as *a, e, i, o, u*, the arms are supposed to be raised shoulder height; when he calls out a consonant, the arms should be lowered to the sides. The leader tries to confuse the others by raising the arms when they should be lowered and *vice versa*. Anyone making a mistake must take his seat. The object of the game is to see who can remain standing the longest, or which row has the greatest number standing at the end of a certain time.

NOTE.—In the upper grades, the leader may be changed periodically by calling up someone who is seated. In the lower grades where each child is so eager to be a leader, allow them to choose one who is still standing after four or five turns.

This game is excellent practice in drilling vowels and consonants, as the children must decide very quickly to which classification a letter belongs, in order to avoid being caught.

## GEOGRAPHY RELAY

Grades 5-8

Each row represents a team.

At the signal, the first player in each row runs to the board and writes a geographical name beginning with the first letter of his first name. He then runs back, bends and touches the foot of the one in the next seat. (The foot must be on the floor when touched.) The second one immediately runs to the board and writes a name beginning with the initial of his first name. This is repeated until all the players are back in their seats. The row finishing first wins.

NOTE.—The game may be varied by (1) using the initial of the last name, (2) by writing only countries, (3) by writing only cities in some particular country that is being studied, (4) by writing rivers, oceans, etc.

## BOY SCOUTS AND INDIAN BRAVES

Grades 5-8

The classroom is divided by rows into two sections. Half of the children are Indians and the other half Scouts. The Scouts elect a Captain and the Indians a Chief, or the teacher chooses them. The Indians and the Scouts then each count off and change seats in their own sections so that the numbers do not run in order.

The Captain of the Scouts then says, "Scout so-and-so, the Indian braves are around. Go seek them and report back here." The Scout whose name has been called then leaves his seat and walks around through the aisles of the Indian territory. Whenever he is ready he calls back, "Captain, where are the Indians?"

The Captain answers, "You are among them. Come back. Indian Brave number so-and-so is chasing you." The Scout runs back to his seat. If he is caught before he reaches it, one count is given to the Braves. The Indian, whether or not he succeeds in catching the Scout, remains in Scout territory and calls back to his chief. "Chief, where are the Scouts?"

The Chief answers as the Captain has done, calling the number of a Scout, who chases the Indian Brave back to his seat.

The side catching the greater number of Indians, or Scouts, as the case may be, wins the game.

## FLAG RELAY

Grades 5-8

Each row is a team, and alternate rows play together.

Equipment necessary: red, white and blue chalk.

On the signal, the first one in the competing rows runs to the board and draws the first three stripes—red, white and blue. He then returns to his seat, going down the left aisle, around the back of the row, and coming back to his own seat on the right side.

The one behind him then runs to the board and draws the next three stripes and returns to his seat as the first one did. This continues until the thirteen stripes have been drawn. Then the blue field for the stars is drawn by the next runner; the following one puts in the forty-eight stars.

If there are more pupils in the row, have them draw a flag staff and outline the flag.

SCORING.—The row which first completes the flag wins two points. The row that makes the best flag wins three points.

## GEOGRAPHIC LOCATION RELAY

Grades 5-8

Each row represents a team.

The teacher names some country, then gives a signal for starting. The first one in each row runs to the board, writes the name of a city in that country, then returns to his seat and touches the hand of the one behind him. That one then does the same, and the game continues until each one has had a turn. No two players may write the same city.

SCORING.—The row that finishes first receives three points. The row that has the neatest list receives three points. For every city written correctly one point is given.

VARIATIONS.—Have the children write (1) the products of the country, (2) the rivers, (3) the lakes, etc.

## LIFESAVING RELAY

### Grades 5-8

The children are seated in usual simple relay formation and one player stands in front of each row. This player should not be chosen from the row in front of which he stands, but from some other row. A line should be drawn several feet from the front desk, across the room, so that each of those in front is an equal distance from the front seat. On the signal, the last player in the row runs forward and the player in front of his row grasps him around each wrist, as tightly as possible. The runner must then try to break the grip as quickly as possible. It is well for the teacher to demonstrate the "hold" and the "break," used in lifesaving before the game begins, and show the quick twist inward and then outward to be used in breaking. As soon as he is free, the runner returns to his seat tagging the player in front of him as he passes him. The row in which all the players successfully break the grip and return to their seats first is the winner.

NOTE.—Change the player who stands in front of the row each time the game is repeated. As a more advanced form of the game, and also in order to give those in the front seat as much exercise as those in the back, the row may shift after the player from the back seat has run forward, and this player may sit in the front seat on his return, raising his hand as he sits down as a signal for the player now in the last seat to run. This style requires closer supervision to avoid the foul of running before the signal.

More complicated "holds" and "breaks" may be demonstrated and used in the game, and aside from the pleasure and exercise of the relay, the game may be of real value in teaching the simpler elements of lifesaving.



## NOUN TAG

Grades 5-8

One player is chosen to go to the blackboard and write a sentence, leaving out the subject. As soon as he has written the sentence, he turns around, and mentions the type of word that he wishes to have used in the blank space, as, for example, a human being, an animal, or an inanimate object. He then points to some player, and counts to ten. If the designated player fails to supply the desired word before he has finished counting, the one at the board chases him. If he is caught before he can run around the room and get back to his seat, he must take his seat, and the chaser returns to the blackboard and writes another sentence. If he is not caught, he may take the chaser's place at the board and the game continues as before.

The object of the game is to see how long a player can stay at the board and how many people he can catch.

NOTE.—Other words in a sentence may be omitted, as for instance, the verb, the object, or some other part of speech, depending upon what the class is studying at the time.

## NUMBER CHASE

### Grades 5-8

The room is divided into two equal parts. The pupils on each side are numbered from ten to twenty-five or more, according to their age and ability.

One person stands in the front of the room, in the center, and calls two numbers, for example, seven and eight. The two players having the number fifteen, or the sum of the two numbers called, stand, and after giving their number, run to the back of the room and exchange places. The one in the front runs down the center aisle and tries to catch one of the runners. If he succeeds, he may return to the front of the room. If he fails, he chooses one of the runners to take his place.

NOTE.—For variety use subtraction, multiplication, and division from time to time.

## OFF-AGAIN, ON-AGAIN RELAY

Grades 5-8

Instead of the usual custom of having each row constitute a team, the corresponding numbers in each row across the room play together, as, for example, all those in the first seats, second seats, etc.

At the signal, the player in the outside seat at the left of the room in each row moves across to his right, into the seat of the corresponding player in the next row, thus pushing him out. This player then does likewise, and this continues until the player in the outside seat on the right side of the room has been pushed from his seat. He then runs up around the front of his row, down on the left around the back of the row, and returns to his seat. He then sits, pushing out that player, and the game continues as before, each player moving to his left this time, until the first one is back in his own seat. The one to reach there first indicates the winner.

NOTE.—If the game is played in different heats, it is better to have it started first from the left and then from the right, for variation.

See diagram in "Chalk Talk," page 92, for teams.

## PENDULUM RELAY

Grades 5-7

Each row represents a team. One player from each row stands in front of that row, and swings his two arms from side to side like a pendulum. A bean bag is provided for each row, and at the signal, the last player in each row stands, throws the bag at the hands of the "pendulum" trying to hit them. Whether he succeeds or not, he sits, passes the bag to the one in front of him who immediately goes to the back of the room and throws as the one before him. The game continues thus, until each player in the row has had a turn. The row finishing first scores one point, or "second." Each time the hands on the pendulum are hit, it counts "five seconds."

NOTE.—It is well to secure rhythmic motion of the arms of the pendulums by having someone count, "one, two, three, four" continuously.

As the score is added, it is good practice for the children to state what part of a minute the total represents.

It is advisable to have one judge for each row, if possible, to be responsible for scoring the number of times the hands on the pendulum are hit.

## SCHOOLROOM END BALL

Grades 5-8

I	II	III	IV	V	VI
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
—	—	—	—	—	—
Forwards Team A	Guards Team B		Guards Team A	Forwards Team B	

The players are divided into two teams, A and B, rows *one, four* and *five* constituting one team, and rows *two, three, and six*, the other. Row One represents the *Forwards* of Team A; Rows Four and Five are the *Guards*. Row Six represents the *Forwards* of team B; Rows Two and Three are the *Guards*.

**PLAN OF GAME.**—Guard No. One of Team A has a bean bag which he tries to throw to his first forward, over the heads of the two intervening rows of Guards of Team B, who try to catch it. The bean bag is returned, regardless of who catches it, to the first Guard of Team B. He then attempts to pass it to the first Forward of his team over the heads of the Guards of Team A. The bag is then returned to Guard No. Two of Team A, who proceeds as the others, and the game continues in this way until it reaches the last Forward in each team.

**SCORING.**—Each time that a Forward catches the bean bag when thrown directly from his Guard, it scores one point for his side. The total number of points is added when the bean bag has been passed the entire length of the row. That constitutes one heat. The winning side is the one with the highest score at the end of the third heat.

NOTE.—When one heat has been played, the two rows of guards on each team exchange seats; after the second heat, one row of guards changes seats with the forward row; after the third heat the other row of guards changes with the forwards.

When the game is thoroughly understood, two or three bean bags may be passed at the same time, the second one being started as soon as the first one reaches the Guard of Team B; the third one as soon as the second one reaches the second Guard of Team A. This will necessitate a judge to watch the progress of each bean bag and count the score.

## SCHOOLROOM BOWLING

Grades 5-8

Each row constitutes a team.

An Indian club is placed in front of the room on a line opposite each aisle. Each row is provided with a bean bag. On the signal, the first player in each row stands and attempts to knock over the club with an underhand throw of the bean bag. He then runs and recovers the bag, gives it to the player who has moved into the front seat (all the other players have moved forward one seat) and runs to the last seat. The first player in the row then throws the bag as the preceding one did, and the game continues thus until each one in the row has had a turn.

SCORING.—Every time the club is knocked down, it counts one point. The row finishing first, wins three points.

## SENTENCE RELAY

Grades 5-8

Each row is a team.

The teacher writes a word of medium length on the board and covers it up. At a signal, she uncovers it, and each pupil in the front seat writes the word on a large sheet of paper. He then writes below it a shorter word beginning with the first letter of the word on the board. He leaves the paper on his desk, and runs down the right aisle to the end of his row. At the same time the others have shifted forward one seat on the left of their desks, and the runner takes the last seat thus vacated.

The next one in the front seat writes another word beginning with the second letter of the original word, with a sentence in mind. This continues thus, until one row has made a sentence and used all of the letters in the long word.

SCORING.—For the row finishing first, two points. For the rows with a correct sentence, three points. For the neatest paper, one point.



## STATE GAME

### Grades 5-8

Divide the room into two teams, and number the pupils in each team.

A map of the United States is hung in the front of the room. The teacher or some child who is chosen as leader names some state, and at the same time calls a number. The pupil in each team whose number is called runs to the map and tries to point to the state named. The one who first locates the state correctly wins a point for his side. In case of a tie, neither side scores.

NOTE.—There should be judges to verify the location of the states and to keep score for each side. The game may also be used in locating cities, rivers, etc., according to what the class is studying at the time.

## SCHOOLROOM VOLLEY BALL

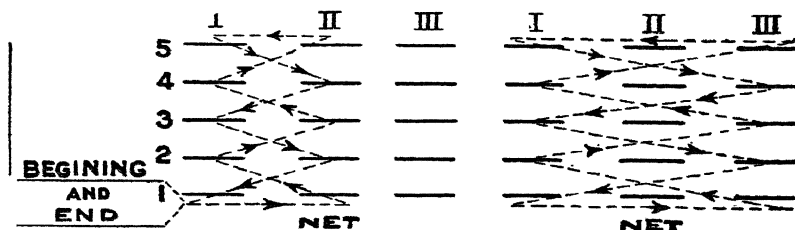
Grades 5-8

Three rows play together, numbered as one, two, and three. The children remain seated throughout. Rows One and Three throw a bean bag diagonally back and forth in succession from the first seat to the back of the row. The second row acts as a net and tries to catch the bean bag which must be thrown high to avoid their reach. Every time Row Two catches the bag and every time Row One or Row Three fails to catch it, Row Two scores one point.

When the bean bag is back to the front of the room again, Row Two changes with One or Three, and the game is repeated, until each of the three rows has been in a position to score.

NOTE.—There will have to be a judge or score keeper for each group of rows, and the scores should be written on the blackboard after each "heat."

Players in Row Two may not stand in order to catch the bag. They may only reach up while seated.



## TOWN TAG

Grades 5-8

Each row is given the name of some state.

One pupil is chosen to be the leader and stands in the front of the room. He thinks of the name of some important city in one of these states, and then asks each player in succession to guess which it is. When the correct name is given, the leader says "yes" and starts to chase the one who guessed it. If the leader catches the winner before he gets around the room and back to his seat, the leader may keep his position. If not, the one who guessed right changes places with him.

NOTE.—The names of the states are changed periodically to give variety, and the pupils thus learn a number of towns and their locations.

## ADVANCED ARITHMETIC RELAY

Grades 6-8

Each row is a team and alternate rows play against each other, the winners of each division then competing.

On the signal, the first one in the competing rows runs to the board and writes three numerals. He returns to his seat, and the one behind him then runs to the board and writes three other numerals, unlike the first, and adds them up. He returns to his seat, and the next one writes three more under the sum, and adds them to it. Each one in turn does likewise until the last one has written and added. The row finishing first, with the correct total, wins.

NOTE.—This type of relay can be used equally well with multiplication, as a more advanced form.

## VERBIAGE

### Grades 6-8

Each row represents a team.

The teacher writes some long word of four or five syllables on the board in large letters. On the signal, the first one in each row that is competing runs to the board and writes some word beginning with the first letter of the long word, and containing only letters that are found in that word. He then runs back to his seat and gives the chalk to the next one, who likewise writes some word beginning with the same letter.

Each one in turn does the same, until everyone in the row has written a word. When the last one in the row has written, the first heat is over. He then stays at the board and the lists are checked over. One pupil reads his words and whenever a word is contained in all the lists of the other teams, each one crosses it out. If, however, there is a word which is not contained in some of the other lists, as many points are awarded as there are teams which have omitted it. That is, if there are four teams competing, and Teams A and B have a word in their lists which Teams C and D do not have, then Teams A and B are each awarded two points on that word.

When the first pupil has finished reading his list, the second one reads any words which may be in his list that have not been read, and he scores in the above way. Each pupil reads his list and the total score for the heat is then written down. The second heat is conducted in the same way, but words beginning with the second letter of the long word are used instead. Each succeeding heat in the same way uses the next letter, until every letter has been used. The total score is then added and the winning team is thus determined.

NOTE.—Suppose the long word is “Reconciliation.” The first list might be

Real  
Reaction  
Ran  
Race  
Rot  
Rote  
Rate

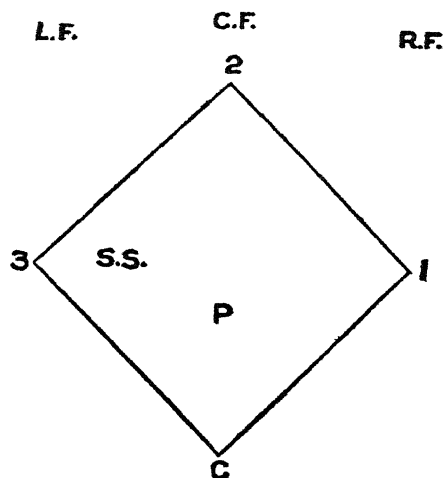
The second might be

Eat  
Era  
Elicit  
Eon  
Entail  
Earn  
Ear

The same letter may not be used more often than it occurs in the long word, but a word should be chosen that has an abundance of vowels in it. This game affords excellent opportunity for enlarging the pupils’ vocabulary, and often brings out points of spelling.

## BLACKBOARD BASEBALL

Grades 6-8



A baseball diamond is drawn on the board with the different positions indicated. Each row represents one position. For example, the first row plays Catcher, the second Pitcher, etc. The teacher chooses the batsman. The batsman then goes to the blackboard and with his finger he must touch home plate first, and then he may touch any other base or field position. As soon as he calls out "fair ball" with his finger on any base or field position, the first one in the corresponding row runs after him (around the room) and if the runner tags the batsman before he returns to home plate, the runner then becomes batsman (or in baseball terms, he is next up at bat). If, however, the batsman is successful in getting back to home plate before being tagged, he is up at bat again.

When the runner in the first seat of any of the corresponding

positions gets up to chase the batter. each one in that row moves up one seat. If the batter is tagged before returning to home plate, he takes the last seat in that row, or if the runner fails to tag the batsman, the runner takes the last seat in that row. For example: the batsman first starts at home plate, then touches second, and at right field (R.F.) he calls out "fair ball." The first one in the corresponding row (right field) runs after him and tags him before he reaches home plate. In the meantime, everyone in the "right field" row moves up one seat and the player who was tagged takes the last seat in that row.

NOTE.—If the batsman is not tagged after three times up at bat, he chooses another batsman from his row.



## BLIND MAN'S GUESS

Grades 6-8

Each row is given a number and that number is written on the blackboard in front of the respective rows. All the pupils close their eyes, and the teacher writes some word on the board, placing one or more letters under each number, mixing them up. She also underlines the letter with which the word starts. On the signal, all the players open their eyes, and the one who first thinks he has guessed the word, runs to the blackboard and writes it down in the correct column. If it is not right, the teacher announces it and someone else may try. Each time that a word is guessed, a star is put on the board above the number of the row in which the player sat who guessed the word. The row having the greatest number of stars, wins.

NOTE.—In order to avoid confusion, it is well to make it a rule that for the first word to be guessed, only those pupils who sit in the front seats may be allowed to run to the board. For the second word, those in the second seat, and so on.

## CHARACTER SKETCHES

### Grades 6-8

Each row constitutes a team.

On the signal, the first one in each row runs to the board and writes the name of some character famous in history. He returns to his seat, then each one in turn runs to the board and writes some word describing or associated with that character. The row finishing first wins five points.

NOTE.—If any word is used which does not pertain especially to the character, or if the same word is written twice, one point is taken from the score. It is sometimes well to play the game in heats, stating whether the character is to be a man or a woman, a soldier, a statesman or writer, or whatever classification is desired, for each heat. This lends variety and calls into use more prominent people. This same plan may be used having the first one write the name of a country and the others write products or other descriptive words about it.

## INDOOR FOOTBALL

### Grades 6-8 (Boys)

Each row constitutes a team, and the boys stand in the aisles opposite their seats. A bean bag is placed on the floor immediately in front of the leader of each row. On the signal, the leader, who represents the center on a football team, passes the bag back between his legs to the boy next in line, who represents the quarterback. As this boy receives it, he turns and hands it to the next in line, who represents the halfback. This boy now places the bag on the floor and passes it through his legs to the next quarterback, and the same order is followed until the bag reaches the last boy. This boy then calls "shift" and each boy in the line drops quickly into his seat, with the exception of the first boy, to whom the last boy tosses a "forward pass." As soon as he has thrown the bag, the last boy drops into his seat and the first boy runs down his own aisle and touches the floor against the back wall with the bag, for a "touchdown."

NOTE.—When the game is first played, it should be stopped at this point, and the row which makes the first touchdown after having caught the forward pass is the winner. The rows should then all shift, the boy who started as leader and who made the touchdown sitting in the back seat, and all the others moving forward one seat. The game should then be played until each boy has had a chance to be leader and make a touchdown.

ADVANCED FORM OF GAME.—When the game is well understood, it may be played in a more advanced form. After the first touchdown has been made, the boy who made it calls "center up," whereupon the boy who is now first in the row stands and receives the ball from the one who made the touchdown. The boy who made the touchdown calls "signals" as soon as he has thrown the bag, and everyone in the row stands and moves forward by the space of one

seat, making room for the extra boy at the back. The game continues in this way until the first boy is back in his own seat.

SCORING.—One point should be given to each row which completes a forward pass successfully, and three points for the team completing the relay first. There must be a judge for each row, who will keep a record of the number of forward passes caught and also a judge of the finish, preferably the teacher herself.

PENALTIES.—A penalty of one point should be given for:

1. An illegal pass from "center"—that is, if the bag did not touch the floor.
2. Shifting before the signal.

SUGGESTIONS.—The more advanced form of the game should never be taught at first, as it is too complicated and leads to great confusion. The elements must be well understood first and the idea of the game made very clear to the players. When this is the case, the more advanced form is a splendid team game and is a great favorite with boys of the age indicated.

## MUSICAL DRILL

### Grades 6-8

The teacher places on the board a number of staves, putting in the G clefs. Rows 1 and 3, or 2 and 5, or 4 and 6 play at the same time.

At the given signal the last one in row 1 and in row 3 runs to the blackboard and writes the first sharp (f) (or flat "b") in its proper place on the staff. He then runs back and tags the pupil who sits directly in front of him.

This pupil runs to the board and writes after the sharp (or flat) the symbol for "do" in its proper place. This continues until each child in the row has played. Thus:

Pupil No. 8.....1 sharp.  
Pupil No. 7....."Do" in that Key.  
Pupil No. 6.....2 sharps  
Pupil No. 5....."Do" in that Key.  
Pupil No. 4.....3 sharps.  
Pupil No. 3....."Do" in that Key.  
Pupil No. 2.....4 sharps.  
Pupil No. 1....."Do" in that Key.

Rows 2 and 5 then play and when they have finished, rows 4 and 6 play.

SCORING.—Total score, 10 points; for accuracy, 6 points; for speed, 4 points.

The row *finishing first* in each group is checked on the board. When all the rows have played, the teacher (pupils verifying) goes through and checks for accuracy.

VARIATIONS.—Instead of "Do," any other syllable may be put in its proper place on the staff.

ADVANCED FORM.—The last pupil in each row (rows 1 and 3, for example) writes a time signature on the board (example— $\frac{3}{4}$ ). He runs back and tags the one who sits in front of him. This pupil runs forward and writes any combination of notes that might be used for that particular time signature.

## MOTHER GOOSE RACE

Grades 6-8 (Girls)

The class is divided into two teams, or if there are six rows, into three teams, two rows to a team. The players of each team are numbered consecutively.

The teacher or chosen leader stands in front and calls out a number. Immediately the players with that number run to the board and write a Mother Goose Rhyme.

SCORING.—The player that finishes first gets two points. The one whose rhyme is the neatest and clearest gets one point.

The game continues thus by having different numbers called until one team has a score of ten, or any definite number determined by the leader and so stated.

## LAST LETTER CONTEST

Grades 6-8

The room is divided into two teams. The members of each team are given letters of the alphabet, some pupils having two letters possibly, in order to have the entire alphabet used.

The teacher calls out a letter, whereupon the player from each team with that letter runs to the board and writes a word beginning with it. He then returns to his seat, whereupon the player having the letter with which that word *ends*, runs to the board and writes another word *beginning* with it.

The game continues thus until one team has written a specified number of words.

SCORING.—The team that reaches the required number of words first receives two points. For every correct word, one point is given. For the neatest list, one point.

## MIND READING

### Grades 6-8

Divide the children into two teams, numbered One and Two. Two children, one from each team, are told how the game is played, and the others are to guess the trick. The player from Team One leaves the room, and the others choose someone on Team Two whose name they wish to have guessed. Then Number One is called into the room and may ask any two questions he may wish, and Number Two may give any answer, so long as he does not tell the name chosen. Number Two must answer the first question with a sentence whose first word begins with the first initial of the name chosen, and the second question with a sentence whose first word begins with the second initial of the name chosen.

As soon as Number One guesses the name, if the guess is correct, the one designated jumps from his seat and runs around the room, making a complete circuit back to his seat, pursued by Number One, who must follow the same route. If caught, it counts one point for Number One's side. If not, one point for Number Two's side. The game is repeated by having the player from Team Two leave the room, and guessing the name of someone chosen from Team One.

NOTE.—This may be used very advantageously by a special teacher who is not familiar with the children's names, and wishes a method of becoming familiar with them.



## OPPOSITES

### Grades 6-8

The players stand in a circle around the room, with one player in the center. The one in the center throws an eraser, or some other object, to any player in the circle, at the same time calling some adjective. The one to whom the eraser is thrown must then give the opposite; i.e., if the adjective given is "large," the answer is "small." If the opposite is given before the one in the center has counted five, the two exchange places. The original "caller" stays in the center as long as those called upon fail to respond in time.

NOTE.—A more advanced form of the game is to have the player on the right of the one who catches the eraser give the word.

## RESCUE RELAY

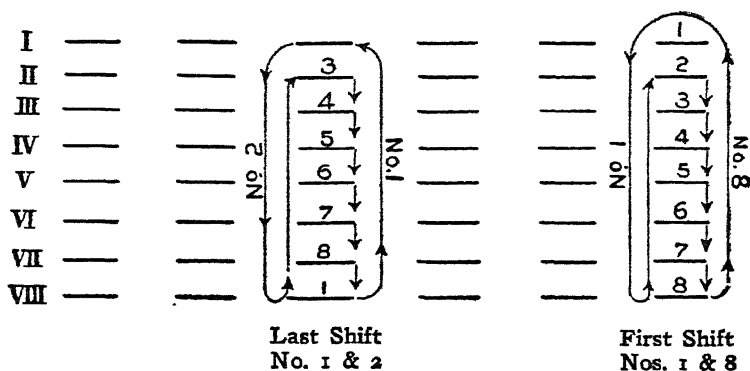
### Grades 6-8

Each row constitutes a team. Alternate rows play together in preliminary heats, the winning rows then competing for the championship.

At the signal, the first one in the row gets out of the left side of his seat, runs down to the last one in the row, No. VIII, who gets out on the right side of his seat. These two join inside hands forming an arch over the heads of those seated, and together they run forward. When No. I reaches the second seat he sits down, pushing out No. II, who, with all the others in the row, moves back one seat. No. VIII then continues on around the front of the row and goes down the left side of the aisle as No. I did before. He then takes the hand of No. VII who is now in the back seat, and they proceed up the aisle as the other two. The race continues in this way until No. I is in the back seat. As is shown by the diagram, No. II is then the other runner, and when they get up to the second seat, No. II sits in his own seat as the others move back, and No. I then sits in

his, and raises his hand, calling out "saved," thus completing the race for that row. The row in which No. 1 first calls "saved" is the winner of the heat.

NOTE.—This relay ought to be taught very slowly at first, one row at a time, as it is very confusing until everyone understands in which seat he is to sit after running, and when everyone is to move back. Make it especially clear that the runner who comes up on the *left* side of the row sits in the *second* seat, while the other one proceeds on around the front and down to the back.



## STATE CAPITAL RELAY

Grades 6-8

Each row constitutes a team.

On the signal, the first one in each row runs to the board and writes the name of some state in the United States. He returns to his seat, tags the next one, who runs to the board and writes the capital of that state. The game continues in that way until each one in the row has had a turn. The row finishing first wins.

NOTE.—In case there is an uneven number of players in a row, the last one must write the name of a state and also its capital.

## WORD SEEKING

### Grades 6-8

The room is divided into two equal parts, and each side is numbered consecutively.

By means of alphabet cards, or by writing a letter on the blackboard, or by simply calling it, the teacher indicates some letter, at the same time calling a number and stating what part of speech beginning with that letter is wanted. For example, the teacher may say, "Give me an adverb, number twelve," at the same time turning up a letter or writing it on the board as suggested. Whichever number twelve calls out a correct adverb first wins one point for his side. If both call at the same moment, neither side scores. The side winning fifteen points first wins.

NOTE.—If anyone other than the one whose number is called, answers, it is a foul, and one point is lost.

Parts of speech other than adverbs may be substituted according to what the class is studying, or the game may be used equally well in different subjects.

## LETTER RELAY

### Grades 6-8

Each row represents a team, and alternate rows play against each other.

The first one in each row is given a piece of chalk. On the signal, the first one turns around and whispers a letter to the second one, handing him the chalk at the same time. That one then turns around, repeats the letter that he was given, and adds another (having some word in mind), handing the chalk in the same way. Each one in turn repeats the letters that have been given him, adding one of his own. If he spells a word, he must run to the board and write it. He then returns, hands the chalk to the one behind him, who starts a new word by whispering another letter to the next one. The last one in the row must either complete a word or else spell an entire one himself.

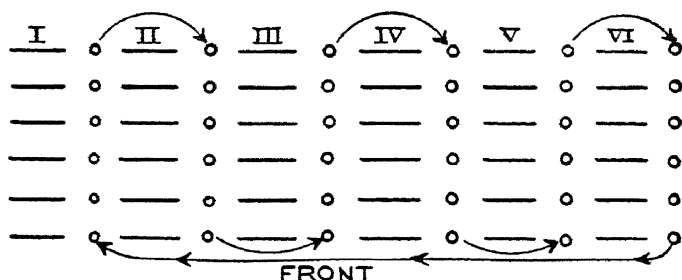
The row finishing first wins.

NOTE.—Each row should try to avoid spelling a word as long as possible, because it takes time to run up to the board and write and so lessens the possibility of winning. Whenever the word on the board contains a completed word, which has not been written when it was completed, it counts as a foul and that team cannot win.

## THE HOURS

### Grades 7-8

The pupils are arranged for zig zag marching between the rows, that is, odd rows face the back of the room, even rows the front, as in the diagram.



One pupil is chosen to tell a story while the others march up and down as shown by the figure. Whenever the story teller says "nine o'clock," those marching must hold their arms in the position of the hands of a clock at that hour, as  $\leftarrow \uparrow$ . When he says "twelve o'clock," both arms must be raised straight above the head. When he says "four o'clock," the arms are held as the clock hands, and when he says "seven o'clock," "night," or "sundown," every player, including the teller, tries to get a seat. The one who fails to get a seat continues the story.

NOTE.—If at any time during the story the teller sees someone with arms in the wrong position, he may call that one to take his place. If there are some extra seats in the room, turn up the seat or lay a book on top to indicate that it may not be used.

## HAVE YOU BEEN TO YESTERDAY?

### Grades 7-8

One pupil is chosen to ask of anyone, "Have you been to yesterday?" The pupil thus questioned answers "Yes." The questioner then asks: "Whom did you see there?"

The one asked then proceeds to give certain facts or dates about any historical character that the class has studied. If the questioner guesses the correct person, he chases the one who was describing the character around the room. If he catches him before he gets back to his seat, he may again ask the question. If he fails to catch him, he takes his seat and the other one becomes the questioner.

NOTE.—If the questioner is unable to guess the character, suggestions or helps may be given by members of the class whom the teacher may call upon, until he is successful.

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